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The Organ Loft

A MAGAZINE

OF

ORGAN MUSIC

SUITABLE FOR

CHURCH & RECITAL PURPOSES.

Issued on the 1st of the Month.

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THE ORGAN LOFT.

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The Organ Loft

Book I. June 1st, 1901.

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CONTENTS OF BOOK I.

1 Berceuse ... ... EDMONDSTOUNE DUNCAN
2 Grand Chœur ... ... WILLIAM REED
3 The Flight of the Soul ... ED. E. HARPER

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A

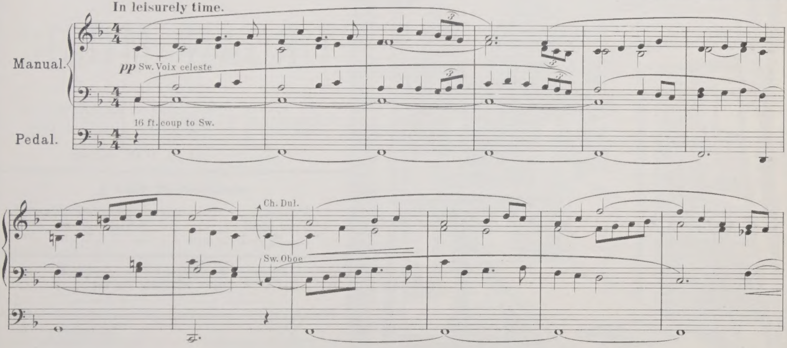
Nº 1.

Berceuse.

Programme Annotation.

Berceuse is another name for a slumber or cradle song, and when written for the pianoforte is generally an air with a lulling or rocking accompaniment, when composed for the organ it is usually a melody of a soothing reposeful character. This Berceuse by Edmondstoune Duncan is a good example of this latter style and loses none of its effect by the introduction of the little fugal episode in the middle. The harmonies and modulations are particularly choice and the ending very appropriate. V

Edmondstoune Duncan.


In leisurely time.
Manual.
pp Sw. Voix celeste
Pedal.
16 ft. coup to Sw.
3
Ch. Dul.
Sw. Oboe

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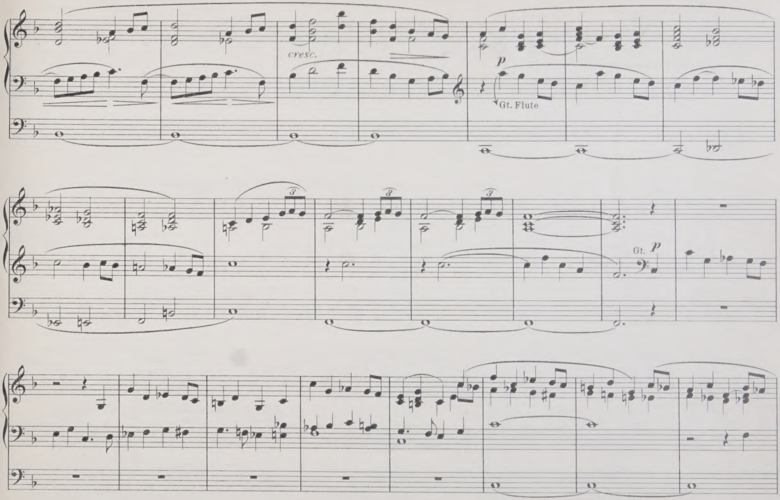
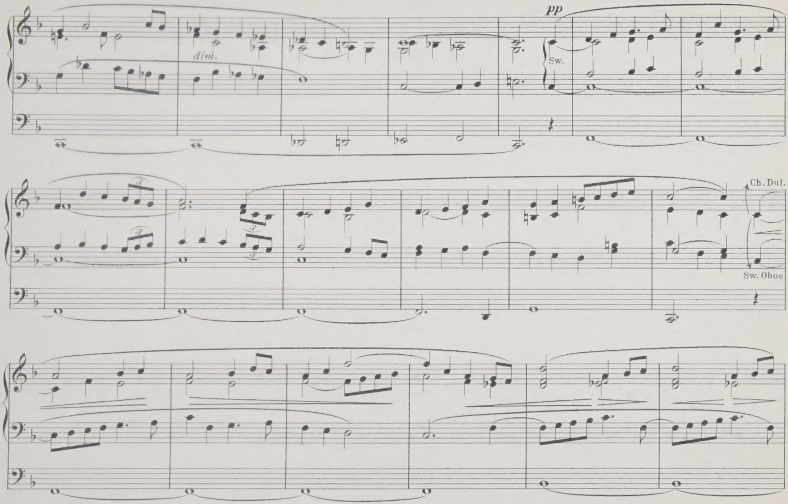
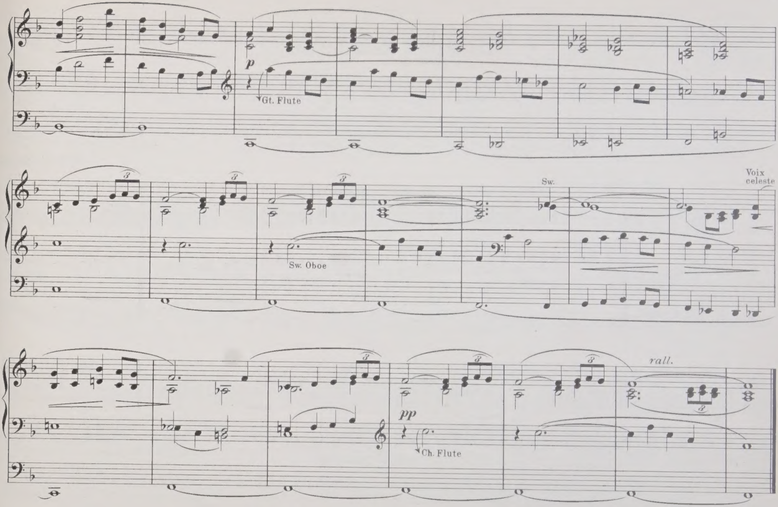

cresc.
p
Gt. Flute
Gt. p


pp
dim.
Sw.
Ch. Dul.
Sw. Oboe


p
Gt. Flute
Sw. Oboe
Sw.
Voix celeste
pp
Ch. Flute
rall.

À Monsieur R. O. Pelletier, Montreal.

Prepare:
Gt. = Full (Gt. to Sw.)
Sw. = 8 & 4 with reeds
Ch. = Gamba
Ped. = Full

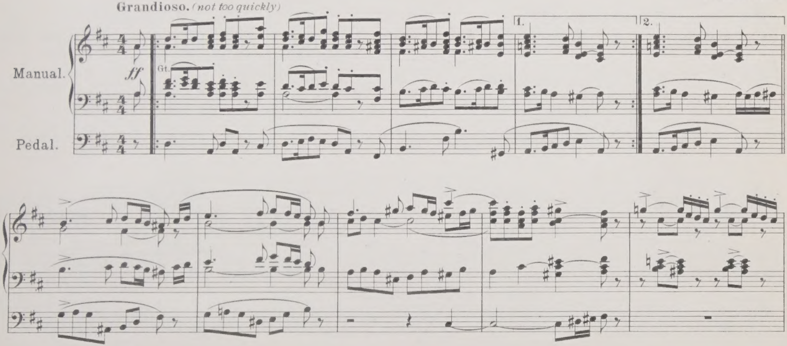
Nº 2.

Grand Choeur.

Programme Annotation.

This is a particularly effective composition and suitable in every way as a Recital piece or grand concluding voluntary; its massive dignity and broad character will display the full power of an instrument to the utmost extent, while the more delicate qualities will be shown to advantage in the second subject. Mr Reed has caught the spirit of Mons: Alex. Guilmant in the style of his composition and yet the work is not in any way an imitation of that master. The fugal exposition in the third part is very effective and Organists who are not afraid of independent part-playing will enjoy this section. From beginning to end the work is good, healthy English organ music of the best kind. V

William Reed.



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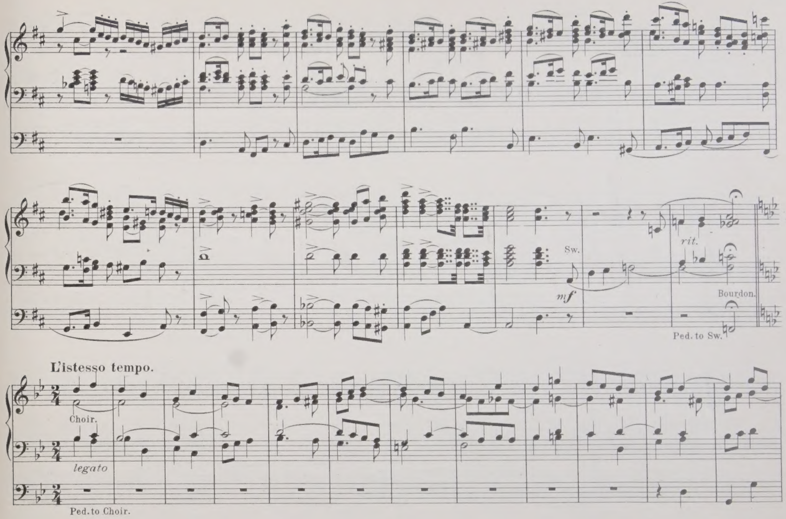
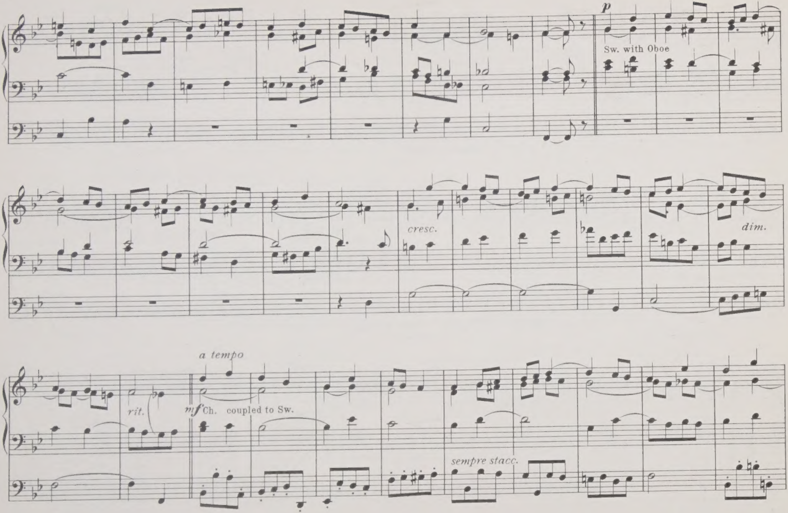
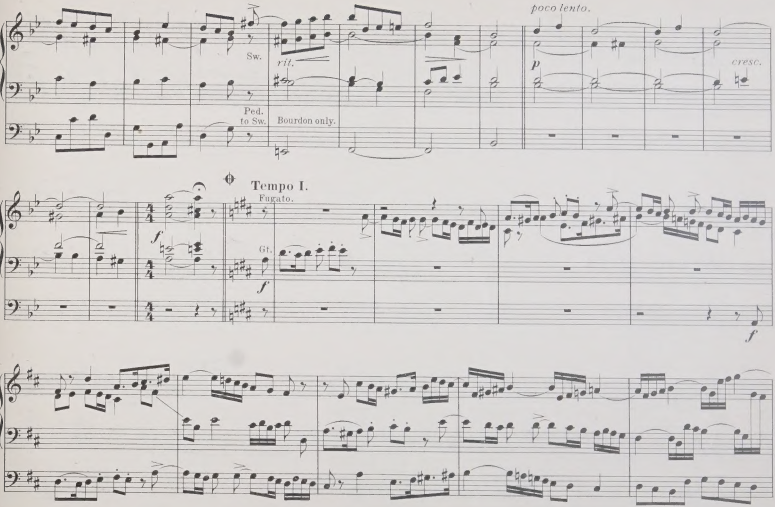
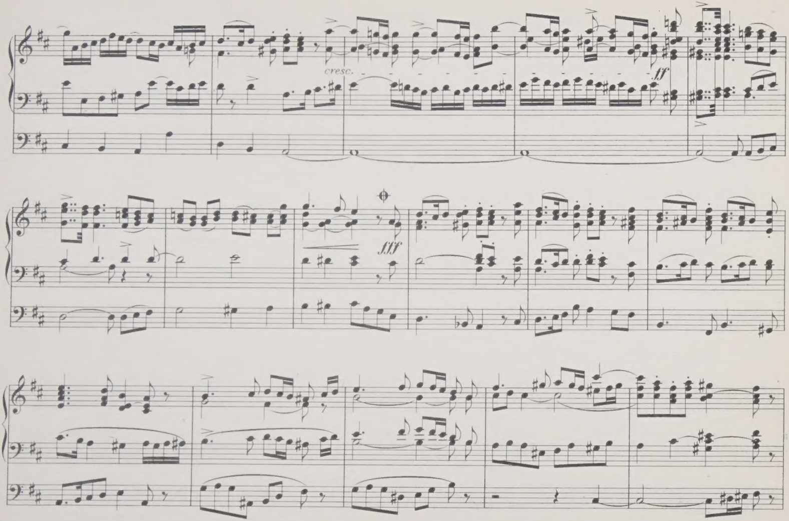
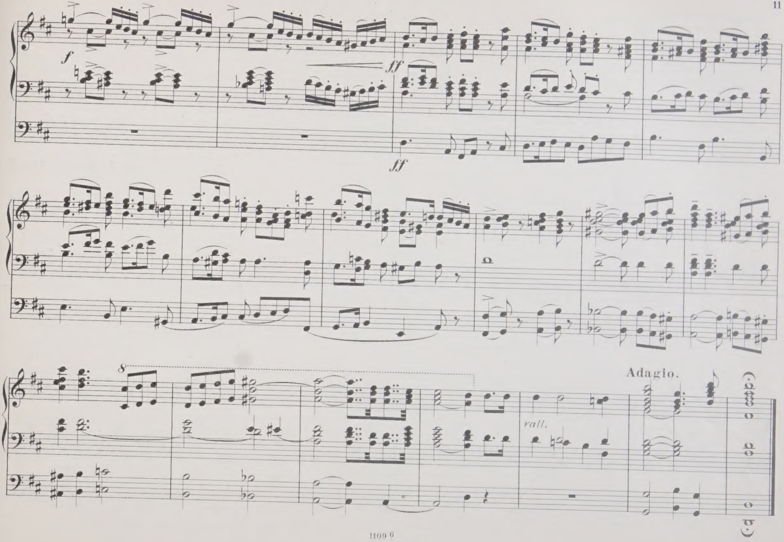

Sw.
mf
rit.
Bourdon.
Ped. to Sw.
L'istesso tempo.
Choir.
legato
Ped. to Choir.


p
Sw. with Oboe
cresc.
dim.
a tempo
rit.
mf Ch. coupled to Sw.
sempre stacc.


poco lento.
Sw.
rit.
Ped.
to Sw.
Bourdon only.
p
cresc.
𝄌
Tempo I.
Fugato.
Gt.
f
f
f

𝄌 If the piece is found too long, 17 bars between 𝄌 & 𝄌 may be omitted.


cresc.
ff
fff


f
ff
ff
8
rall.
Adagio.

Suggestions for Registering.
At bar 2 Solo Flutes 8 & 4,
bar 10 Choir Clarinet
bar 18 Small open (Gt) or Sw. Reeds
accompanied on soft Gt.
Three classes of effect, loud = Gt.,
moderate = Sw., soft = Ch: or Sw.

To W. H. VIPOND-BARRY, Esqre. S. Bartholomew's, Dublin.

No. 3.

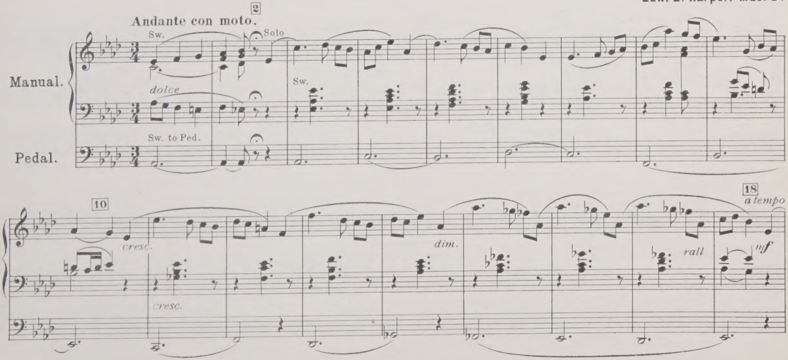
The Flight of the Soul.

(IN MEMORIAM.)

Programme Annotation.

The first subject is a distinctive and charming melody, violin-like in character and full of religious feeling. At bar 28 begins the second part of the composition which is marked by strong contrast in style to the former section, resembling somewhat a Handelian minuet. Opportunity in this section is given for effective registering in the echo-like strains and short solo passages, which are introduced between the dignified minuet theme, and should prove very telling on a good organ. The return of the flowing, persuasive initial melody, slightly varied in accompaniment is very grateful. The Coda re-introduces the second subject and brings the delightful piece to a most satisfactory conclusion.

Edw. E. Harper. Mus. D.



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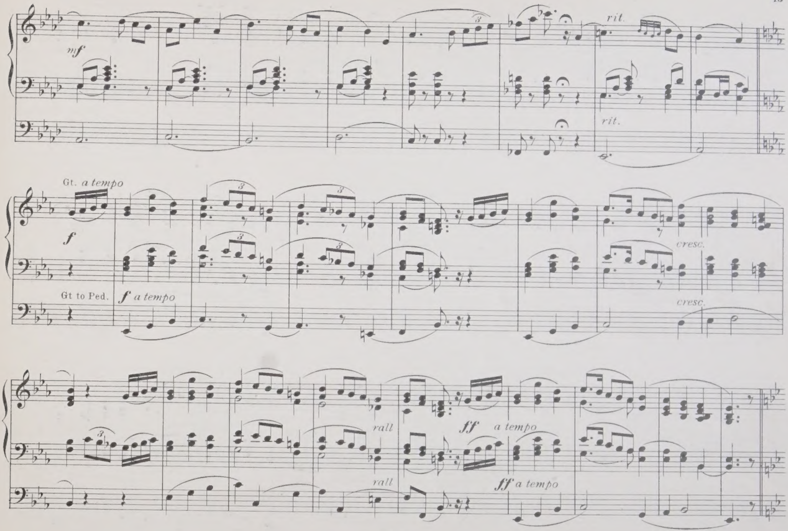
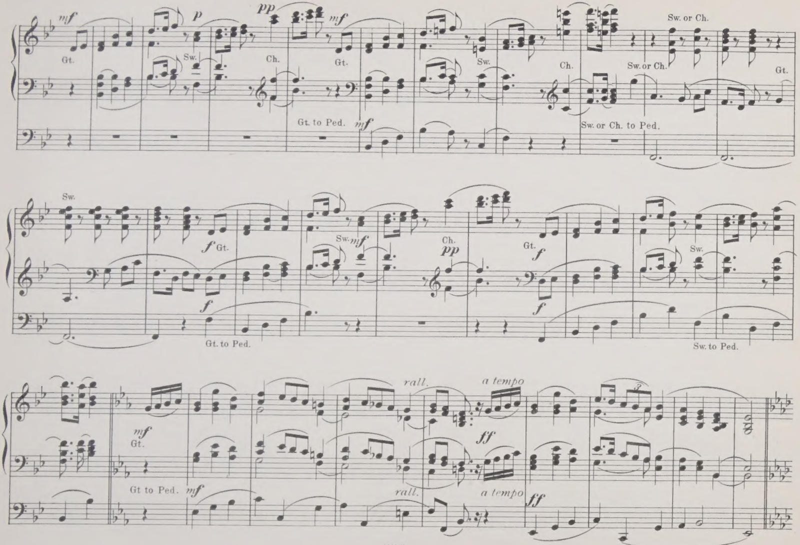
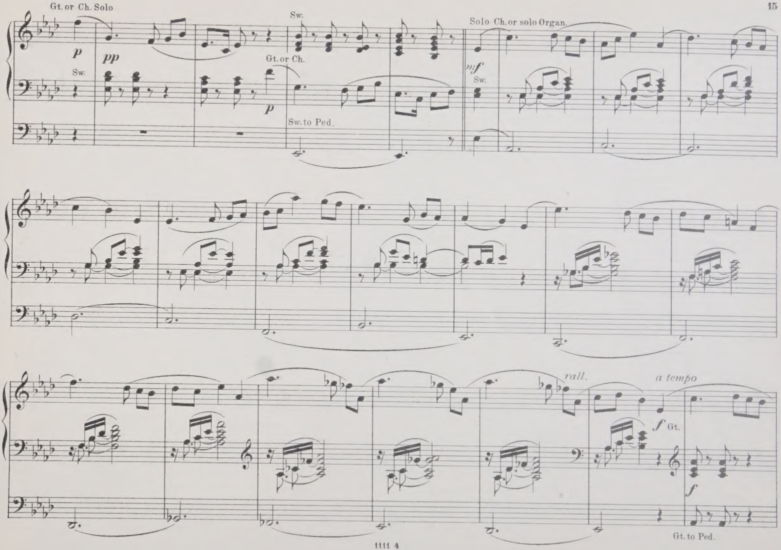
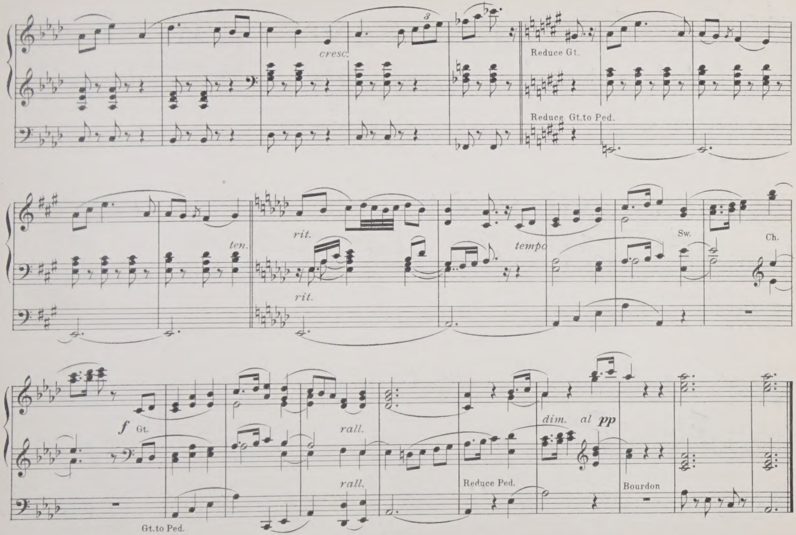

mf
3
rit.
rit.
Gt. a tempo
f
3
3
3
3
Gt to Ped.
f a tempo
cresc.
cresc.
3
rall
rall
ff
a tempo
ff a tempo


mf
Gt.
p
Sw.
pp
Ch.
mf
Gt.
Gt. to Ped.
mf
Sw.
Ch.
Sw. or Ch.
Sw. or Ch.
Sw. or Ch. to Ped.
Gt.
Sw.
f
Gt.
f
Gt. to Ped.
Sw.
mf
Ch.
pp
Gt.
f
f
Sw.
Sw. to Ped.
mf
Gt.
Gt to Ped.
mf
rall.
a tempo
ff
rall.
a tempo
ff
3


Gt. or Ch. Solo
p
pp
Sw.
Sw.
Gt. or Ch.
p
Sw. to Ped.
Solo Ch. or solo Organ.
mf
Sw.
rall.
a tempo
f Gt.
f
Gt. to Ped.


3
cresc.
Reduce Gt.
Reduce Gt.to Ped.
ten.
rit.
rit.
tempo
Sw.
Ch.
f Gt.
rall.
rall.
Gt.to Ped.
Reduce Ped.
dim. al pp
Bourdon

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Book II. July 1st, 1901.

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5	Pastorale	Auguste Wiegand
6	Cantilene	J. A. Meal

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Dedicated to the Rev T. R. HINE - HAYCOCK M.A.
Composed for the re-opening of the Organ at St Michael's, Cornhill, London, Easter, 1901.

Nº 4.

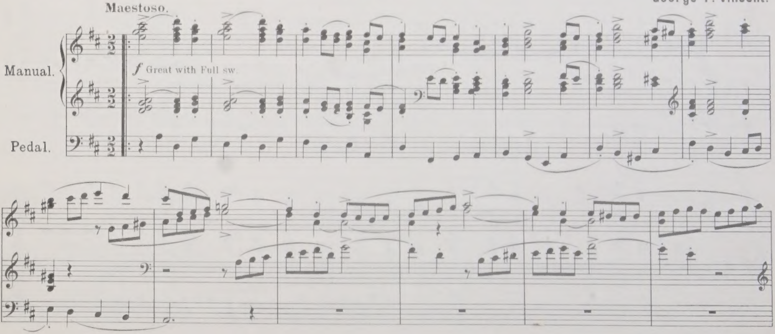
Coro Grandioso

for the Organ.

Programme Annotation.

As the title implies, this is an Organ piece of the Choeur, Coro or Chorus type, in a Grandioso style. The diatonic bass, an important feature in this piece, is characteristic of dignity and is well suited to the Maestoso style of the composition. In the second section the subject is treated in a Fugal manner and works up effectively to the return of the Coro in the Original key of the piece (D), a short development of the theme follows, which is interrupted by a characteristic trumpet passage in the Dominant, introducing the Coda which, with its broad contrasting harmonies, brings the movement to an effective close. V

George F. Vincent.



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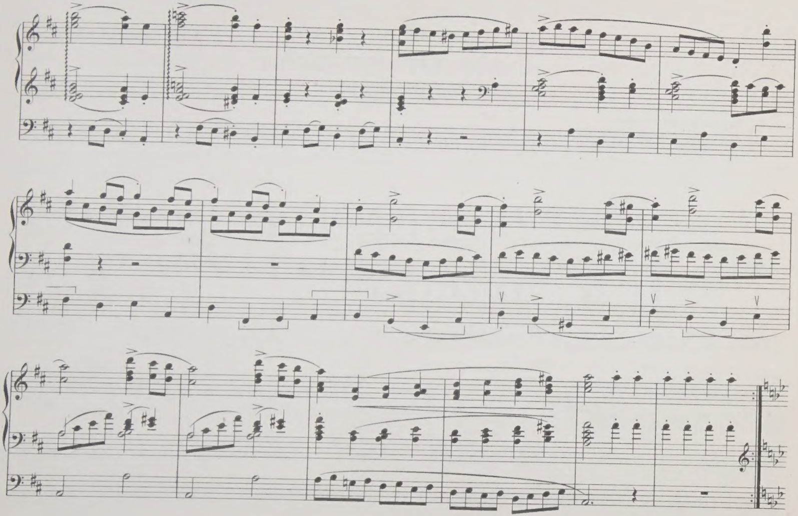
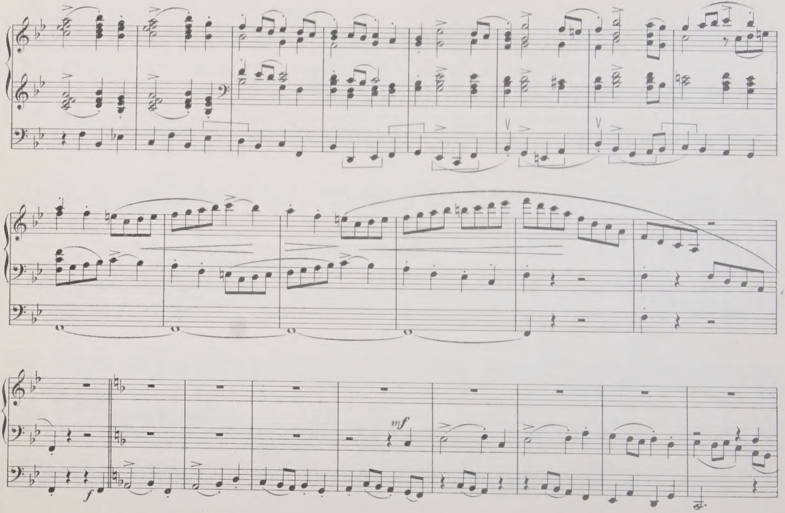
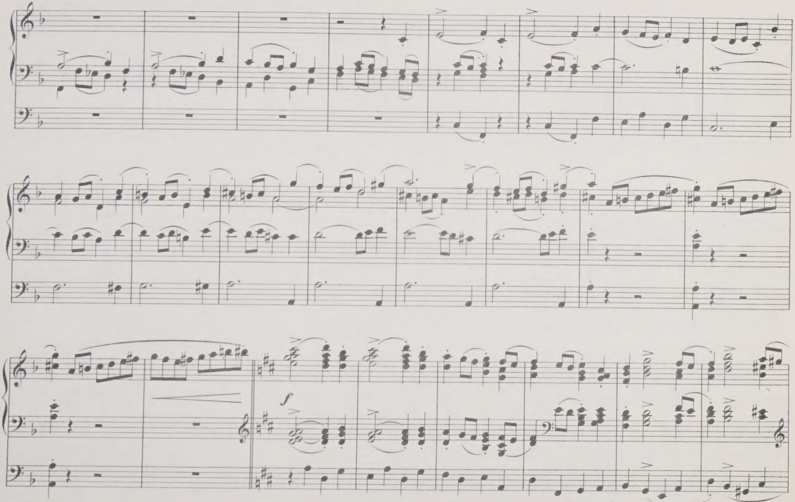
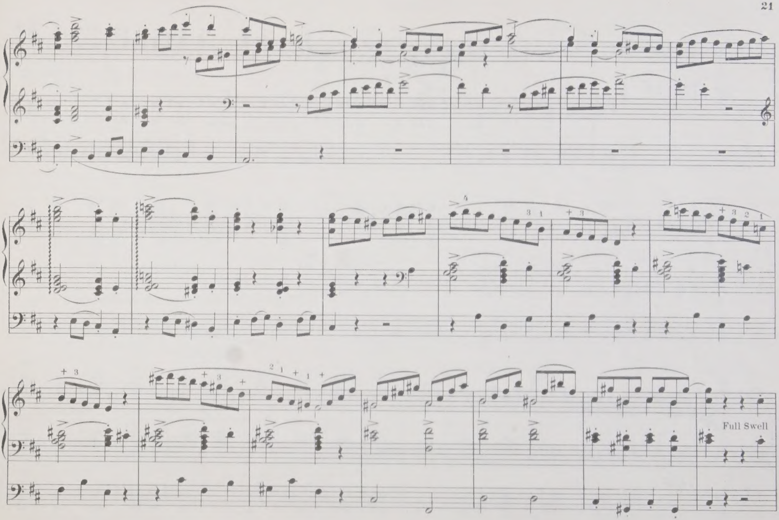
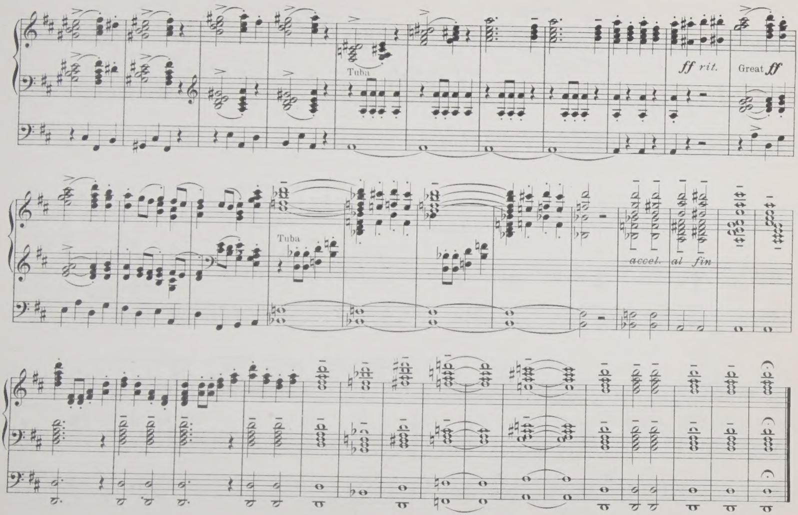




mf
f


f


Full Swell


Tuba
ff rit.
Great ff
Tuba
accel. al fin

Dedicated to Dr CHARLES VINCENT.

Sw. = Voix celestes 8. for Introduction,
for Pastorale Ob: 8 & Stop Diap 8.
Gt. = Harm: Flute 8.
Ch. = Dulc: 8. Salicional 8. & Stop Diap. 8.
Swell box half closed.
Ped. = Op: Diap 16 & Bourdon 16 & 8.

No 5.

Pastorale

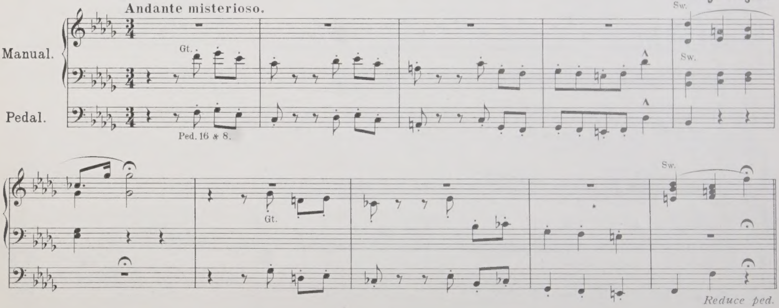
in B flat minor.

Programme Annotation.

This is a Pastoral scene depicted in music, doubtless the composer had in his mind "the lonely hill-side watch of the Shepherds in Bethlehem, on the night of the nativity." After a short Introduction, *Andante misterioso*, a lovely *Cantabile* movement follows, suggestive of peaceful pastoral thoughts, in this movement the thumb of the right hand is ingeniously employed to play some flute passages on the Great Organ which adds much to the effect and charm of this composition. As an episode, is introduced an expressive hymn-like movement which is followed by a recapitulation of the chief *Theme* and short *Coda*.

Introduction.

Aug. Wiegand.



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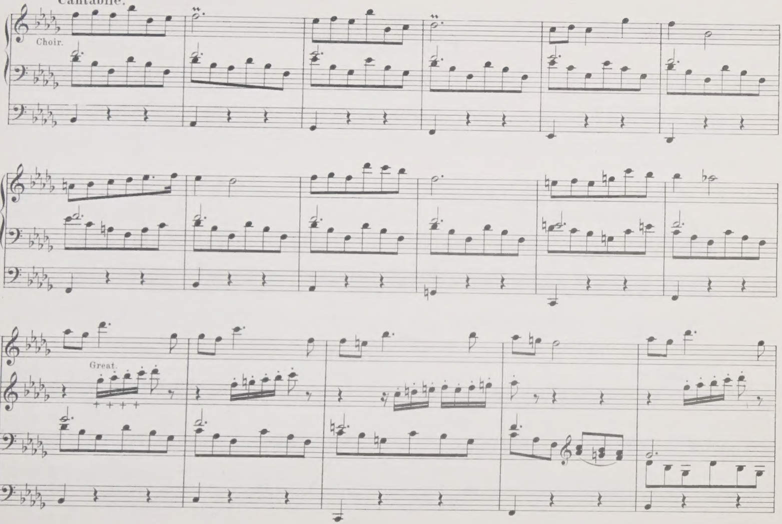
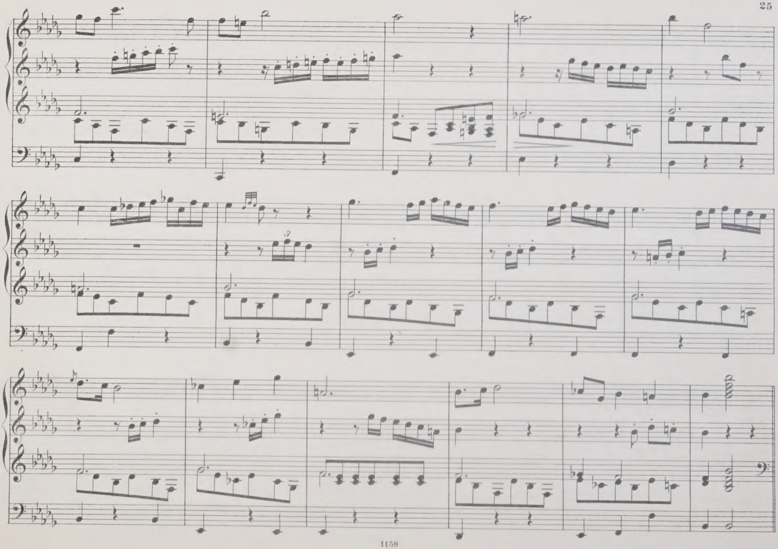
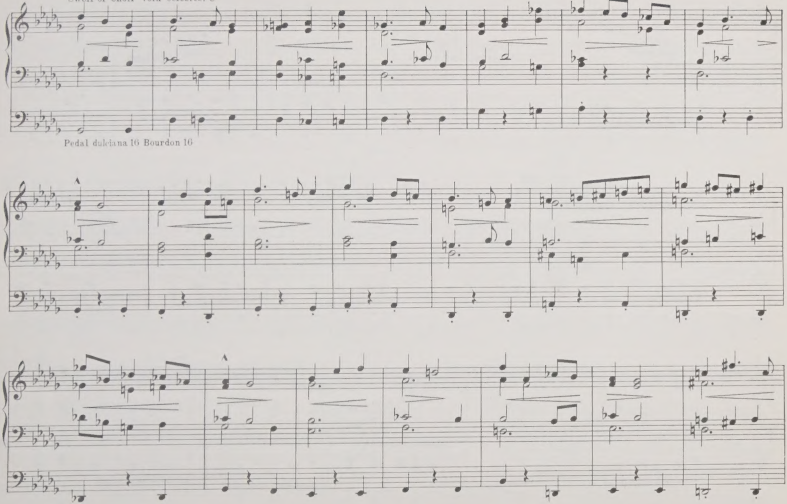
Sw. Oboe 8 Bourdon 8

Cantabile.

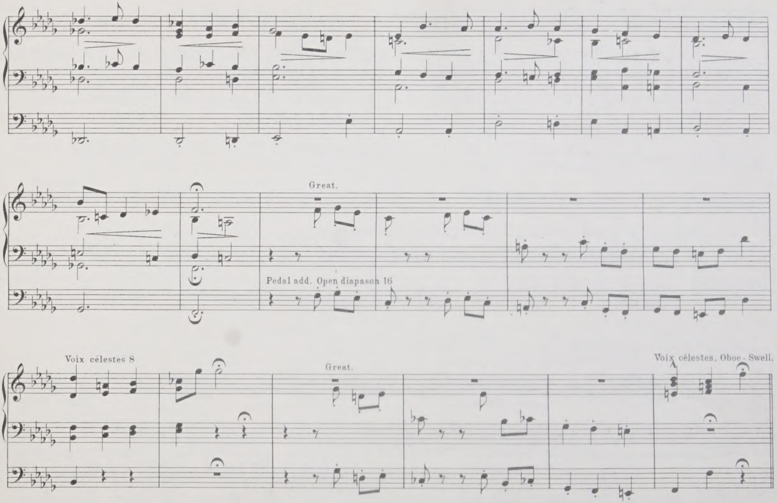

Choir.
Great.

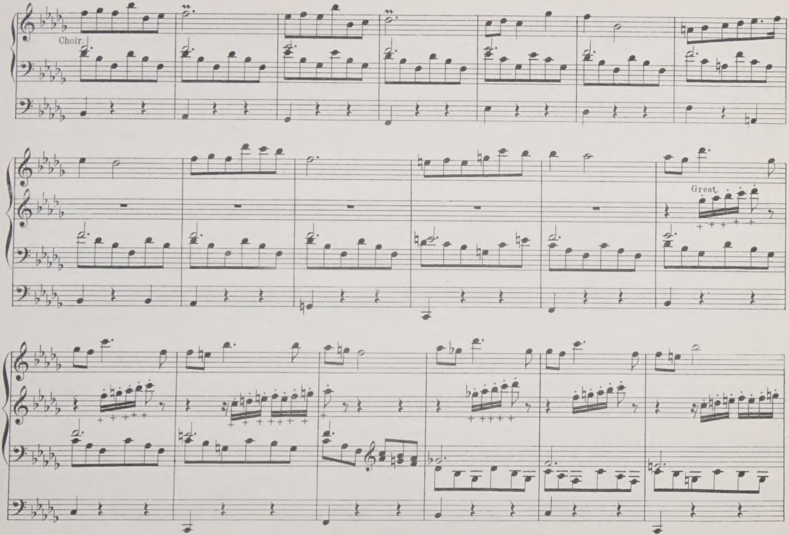


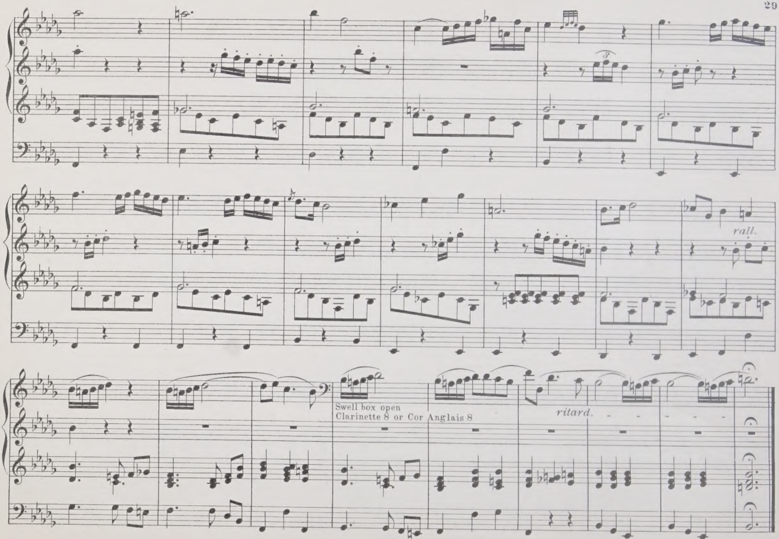
Swell or Choir Voix célestes. 8



Pedal dulciana 16 Bourdon 16


Great.
Pedal add. Open diapason 16
Voix célestes 8
Great.
Voix célestes, Oboe - Swell.


Choir.
Great.


rall.
Swell box open
Clarinette 8 or Cor Anglais 8
ritard.

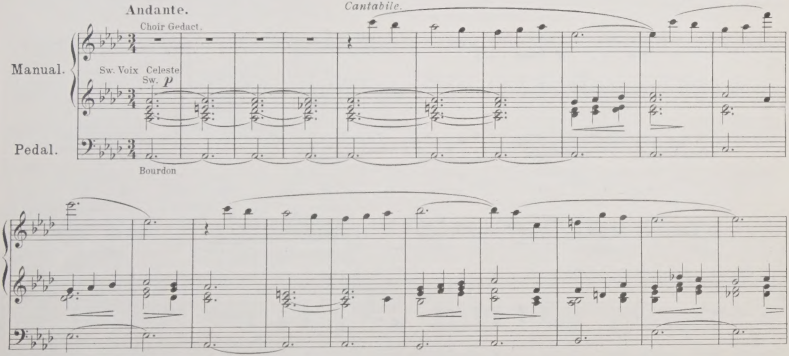
Nº 6.

Cantilene.

Programme Annotation.

A very graceful, expressive melody well calculated to display the soft solo stops of an Organ, though simple, the accompaniment is artistic and effective.

J. A. Meale, Op. 25.


Andante.
Cantabile.
Choir Gedact.
Manual.
Sw. Voix Celeste
Sw. p
Pedal.
Bourdon

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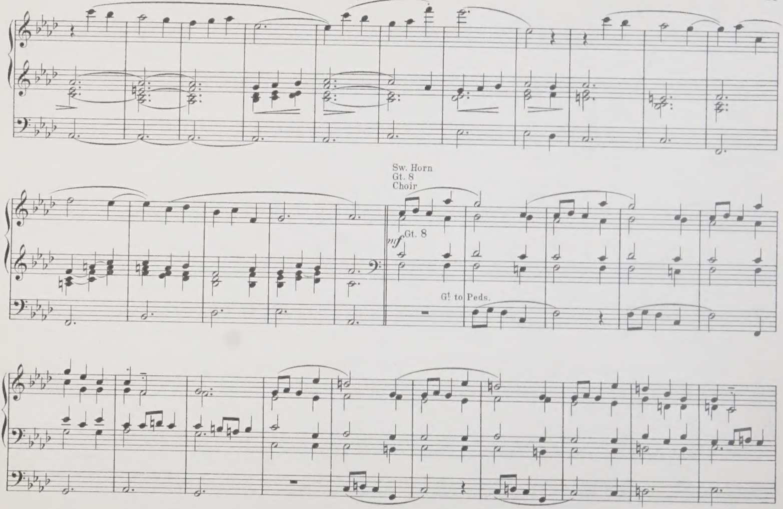
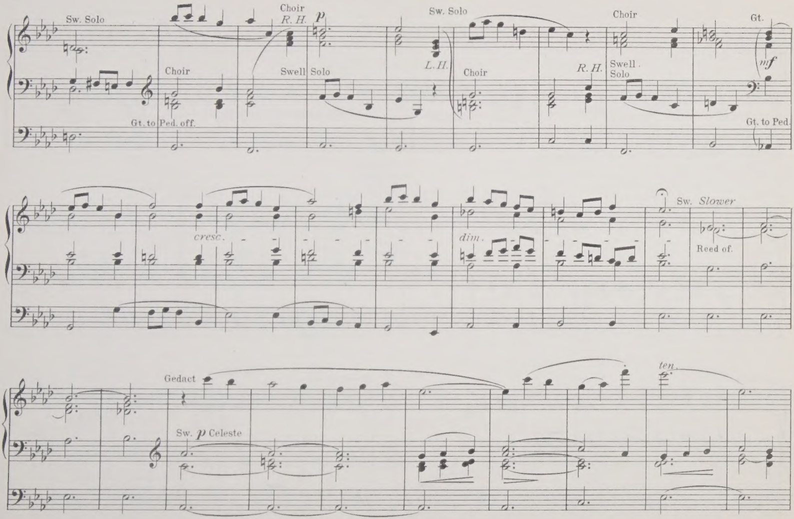
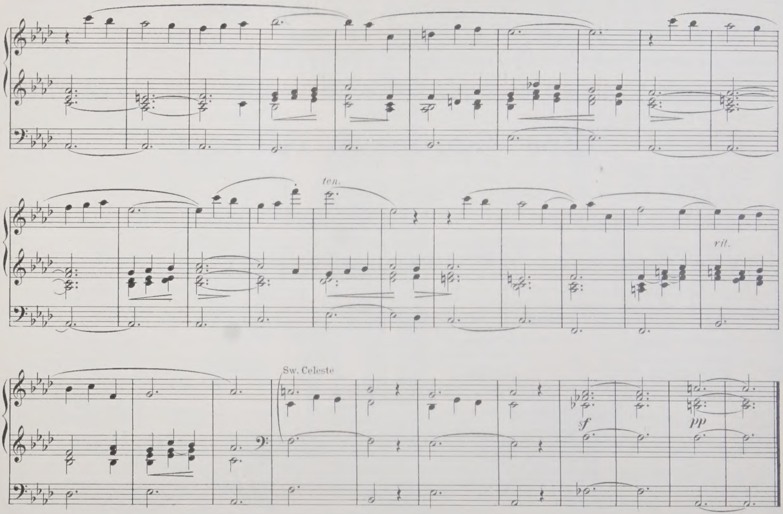

Sw. Horn
Gt. 8
Choir
mf
Gt. 8
Gt. to Peds.


Sw. Solo
Choir
R. H.
p
Sw. Solo
Choir
Gt.
mf
Choir
Swell Solo
L. H.
Choir
R. H.
Swell.
Solo
Gt. to Ped. off.
Gt. to Ped.
cresc.
dim.
Sw. Slower
Reed of.
Gedact
Sw. p Celeste
ten.


ten.
rit.
Sw. Celeste
sf
pp

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3. **do. do. D** (No. 1.)
4. **do. do. A** (No. 2.)
5. **do. do. D** (No. 2.)
6. **do. do. G**
7. **do. do. C**
8. **Prelude in G.**
9. **Communion.**
10. **Adagio Grazioso.**
11. **Funeral March.**
12. **Improvisation.**
13. **Selah.**

* * *

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Book III. **October 1st, 1901.**

A MAGAZINE

OF

ORGAN MUSIC

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CHURCH & RECITAL PURPOSES.

Issued on the 1st of the Month.

CONTENTS OF BOOK III.

7 **Caprice in B flat** ... ... HERBERT BOTTING
8 **Cavatina** ... ... TOWNSHEND DRIFFIELD
9 **Nachspiel** ... ... T. TERTIUS NOBLE

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Nº 7.

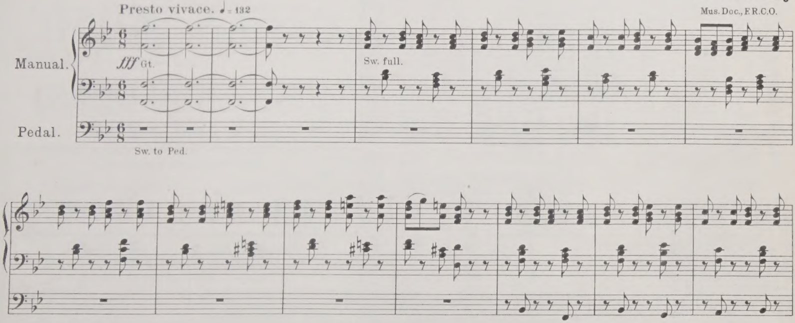
Caprice in B♭.

Programme Annotation.

A fanciful piece thoroughly suitable for Recital purposes, requiring from the performer a *facile* clear touch.

The chief subject is French in style, while the middle movement *Andante dolente*, a theme of pensive character, almost suggests a section from a string quartett. These comparisons are not intended in any way to detract from the originality of the work, for it is very fresh and charming. The return of the chief theme is in thorough keeping with the style of the composition.

Herbert Botting.
Mus. Doc., F.R.C.O.



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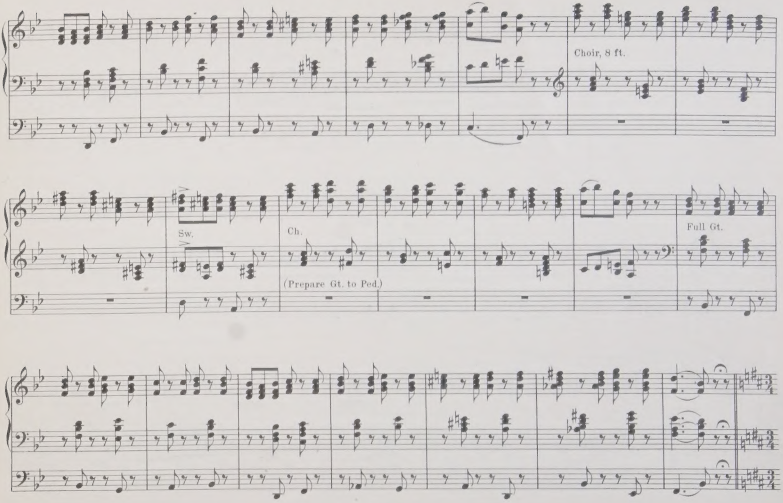
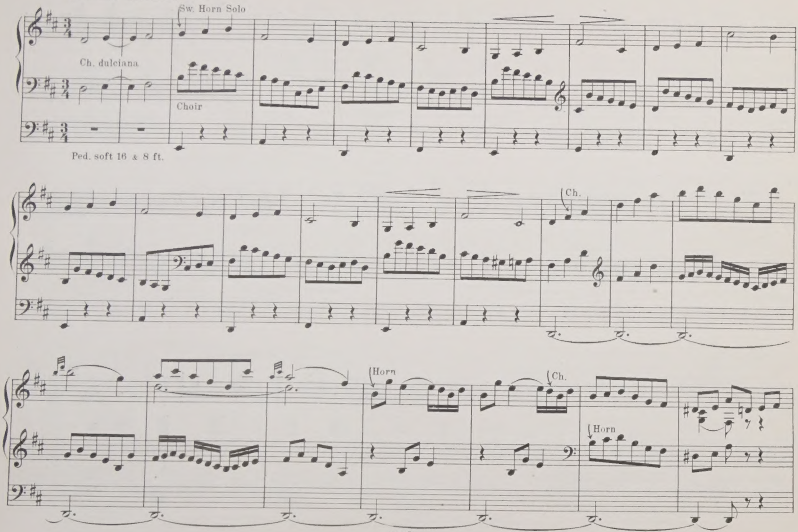
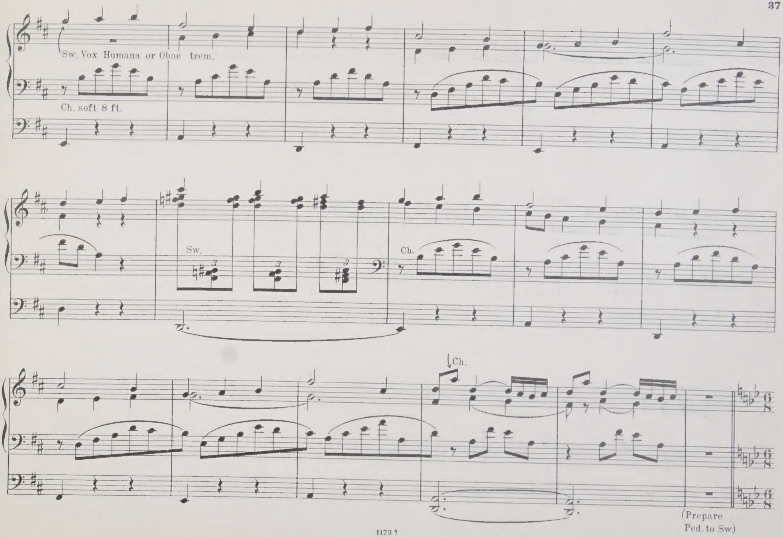
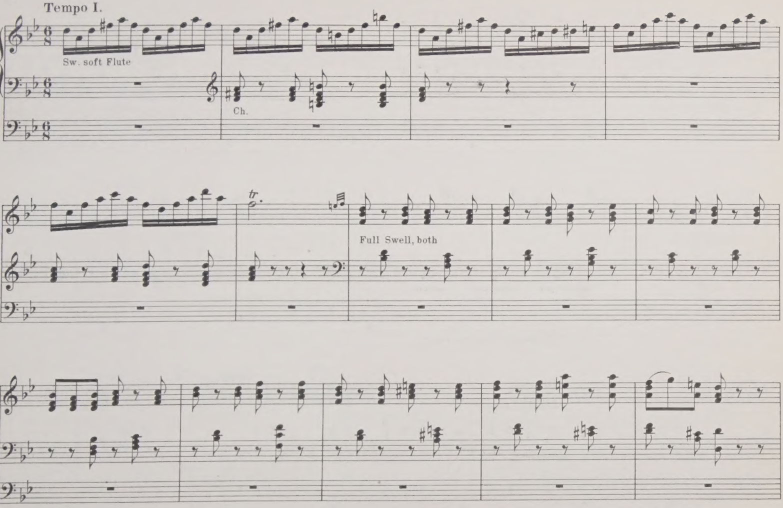

Choir, 8 ft.
Sw.
Ch.
(Prepare Gt. to Ped.)
Full Gt.

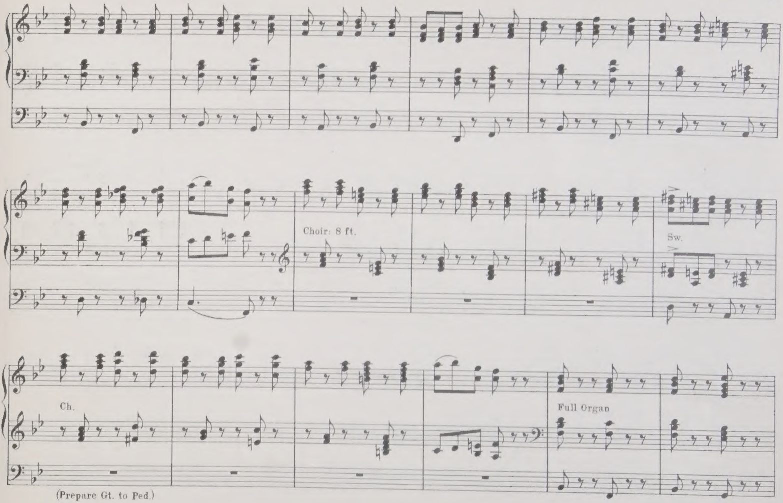
Andante dolente. ♩= 76

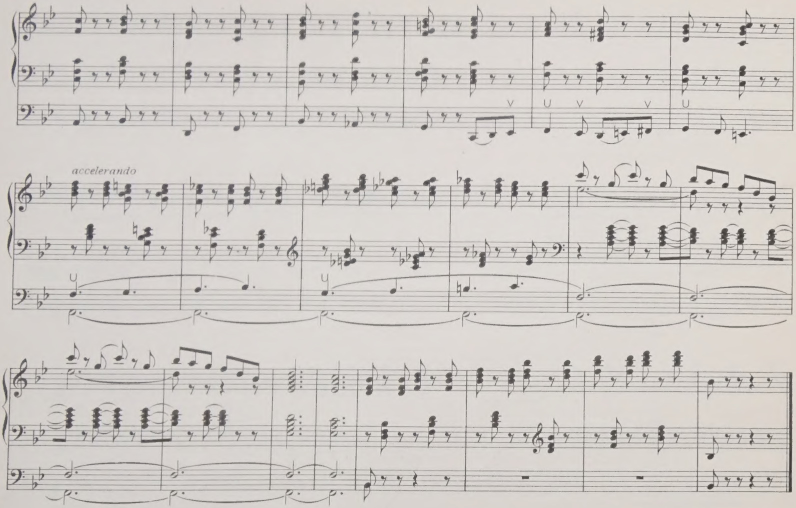

Sw. Horn Solo
Ch. dulciana
Choir
Ped. soft 16 & 8 ft.
Ch.
Horn
Ch.
Horn


Sw. Vox Humana or Oboe trem.
Ch. soft 8 ft.
Sw.
Ch.
Ch.
(Prepare
Ped. to Sw.)

Tempo I.


Sw. soft Flute
Ch.
tr.
Full Swell, both


Choir: 8 ft.
Sw.
Ch.
Full Organ
(Prepare Gt. to Ped.)


accelerando

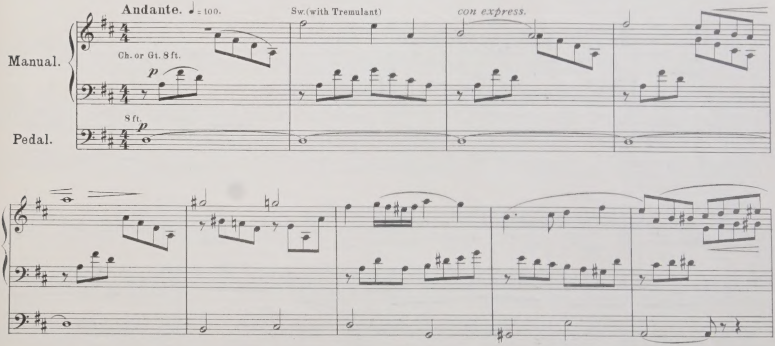
No. 8.

Cavatina.

Programme Annotation.

This "Cavatina" is an undoubted inspiration, the violin-like melody is most gracious and elegant, abounding in musical feeling, and is capable of much expression. The accompaniment is flowing in style and choice in harmony. An artistic rendering of this piece cannot fail to suggest to the listeners pure and beautiful thoughts, which should lift their souls to contemplate on the Divine Source from which emanates all Grace and Purity.

Townshend Driffield, Op. 29, No. 1.


Andante. ♩= 100.
Sw. (with Tremulant)
con express.
Manual.
Ch. or Gt. 8 ft.
p
8 ft.
p
Pedal.

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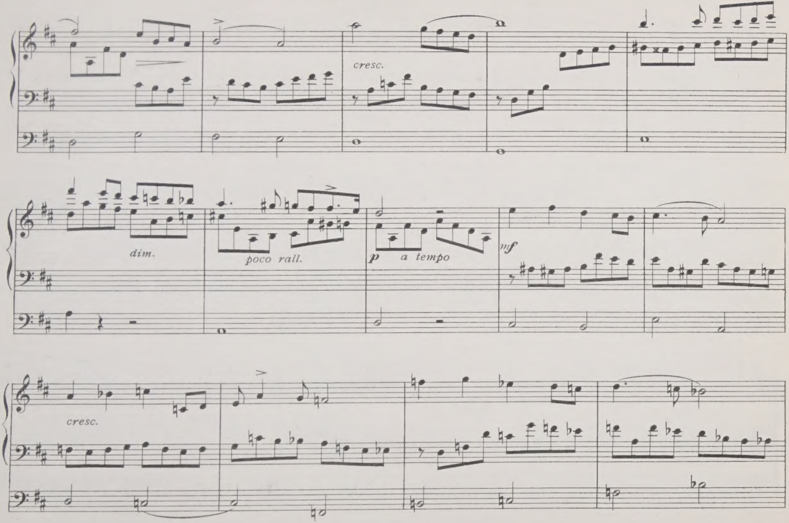
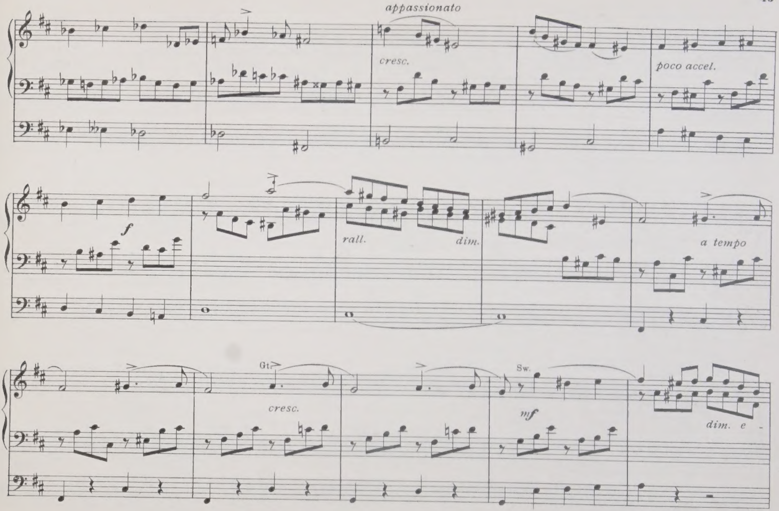
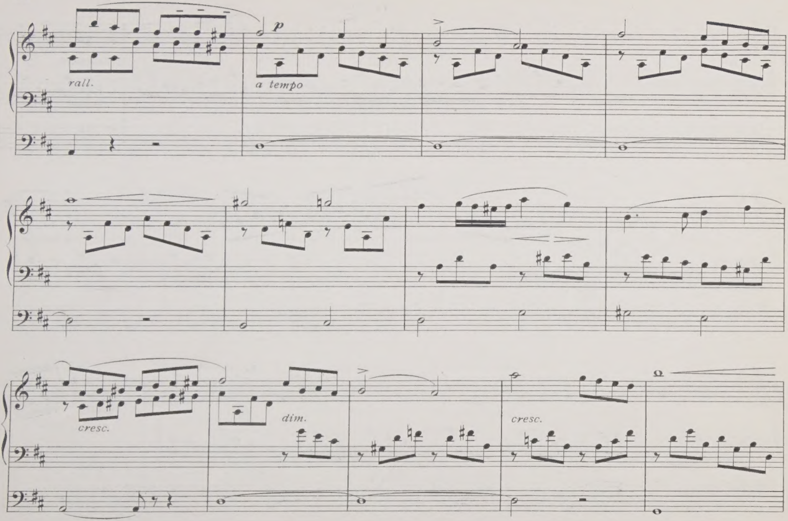
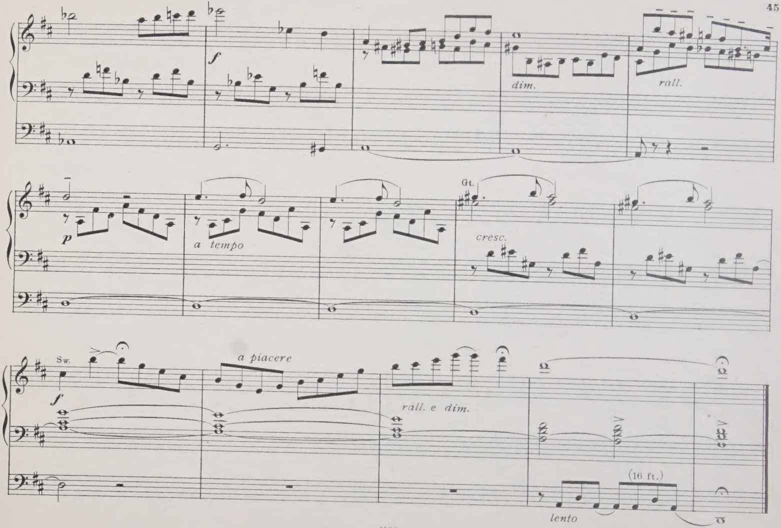


cresc.
dim.
poco rall.
p
a tempo
mf
cresc.


appassionato
cresc.
poco accel.
f
rall.
dim.
a tempo
Gt.
cresc.
Sw.
mf
dim. e -


rall.
p
a tempo
cresc.
dim.
cresc.


f
dim.
rall.
p
a tempo
Gt.
cresc.
Sw.
f
a piacere
rall. e dim.
lento
(16 ft.)

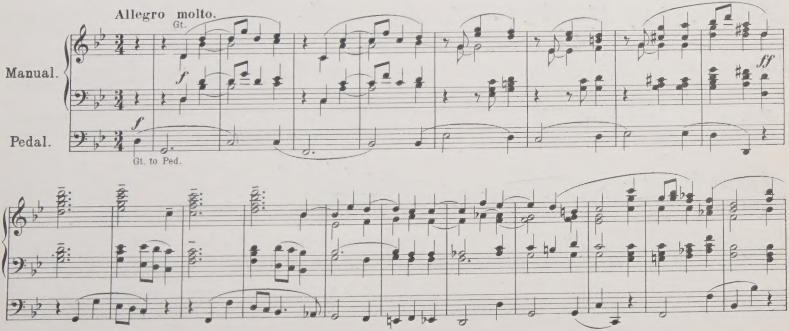
Nº 9.

Nachspiel.

Programme Annotation.

A fine vigorous Nachspiel or postlude, suitable either as a voluntary to follow an important service, or as a recital piece to display the power and breadth of a noble organ. The composition is modern in feeling and conception.

T. Tertius Noble, Op. 14.


Allegro molto.
Gt.
Manual.
Pedal.
f
f
ff
Gt. to Ped.

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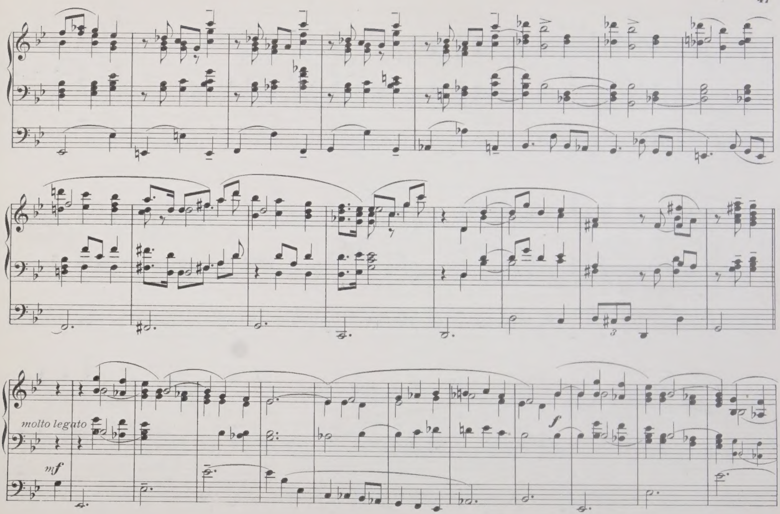
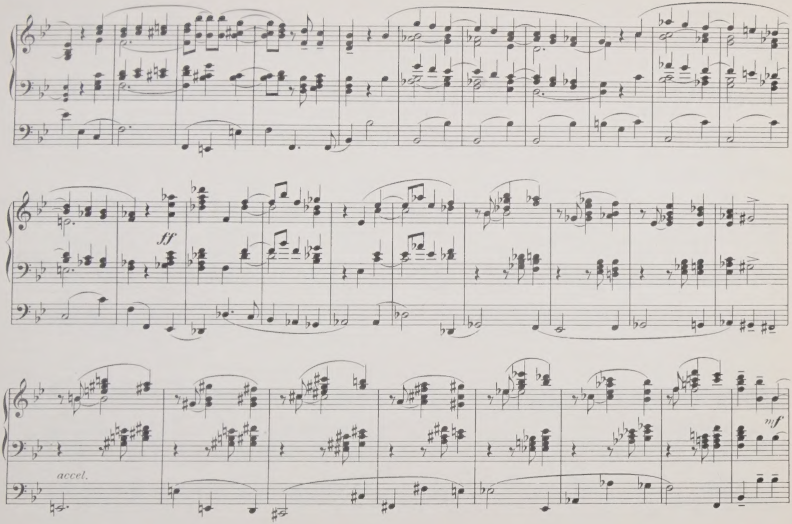
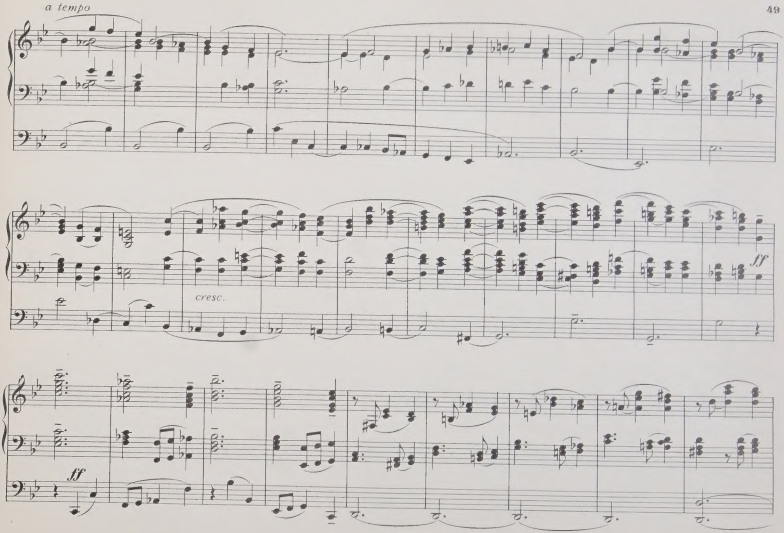
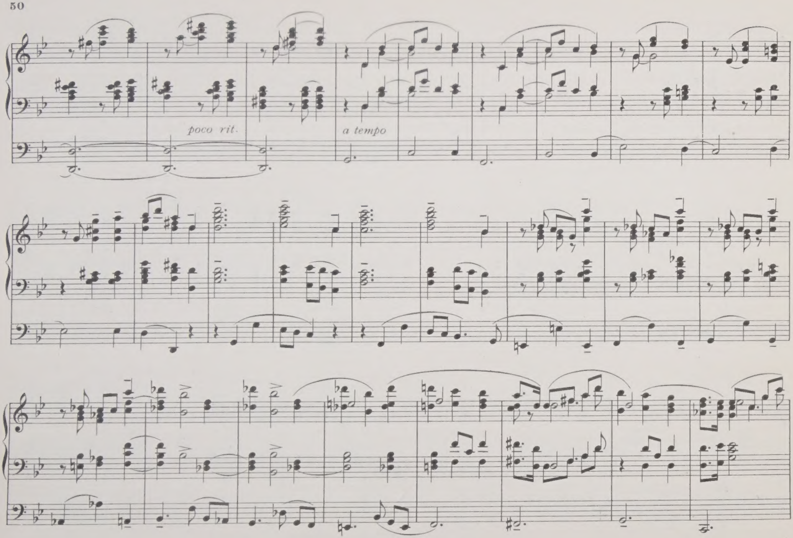
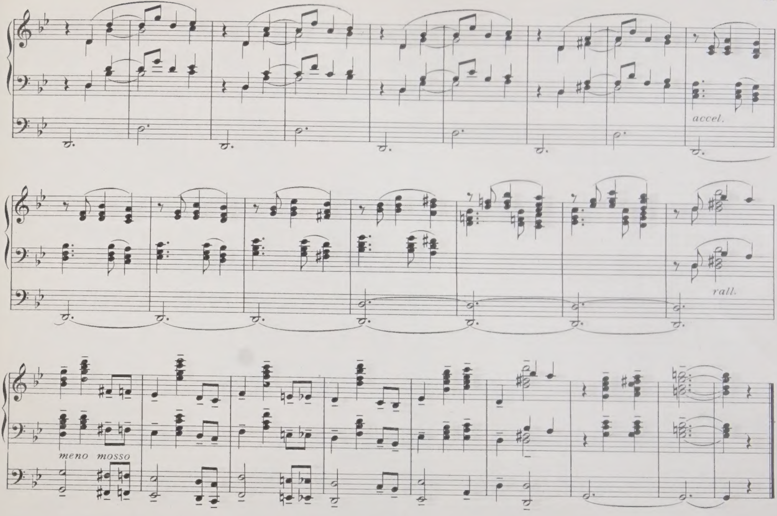

3
molto legato
mf
f


ff
accel.
mf


a tempo
cresc.
ff
ff


poco rit.
a tempo


accel.
rall.
meno mosso

The Organ Loft

Book IV. November 1st, 1901.

A MAGAZINE
OF
ORGAN MUSIC
SUITABLE FOR
CHURCH & RECITAL PURPOSES.

Issued on the 1st of the Month.

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11 Meditation on the Lake of Galilee ... Aug. Wiegand
12 Grand Chœur in B flat ... ... T. Haigh

Annual Subscription, 8/- net, post free;
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(No issue for the months of August and September.)

LONDON:
THE VINCENT MUSIC COMPANY LTD.
9, BERNERS STREET, W.

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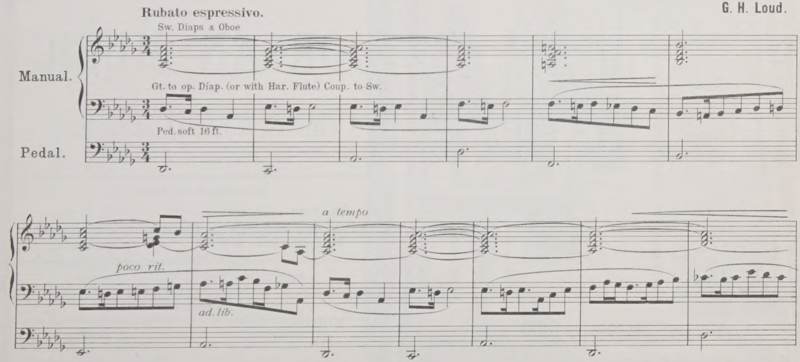
Nº 10.

Andante con moto.

Programme Annotation.

The first part of this melodious little piece is a Baritone or Violoncello solo in D flat requiring much expression in the rendering. The middle part consists of a short dialogue between the solo and accompaniment in the key of the dominant after which the original theme is repeated.

G. H. Loud.


Rubato espressivo.
Sw. Diaps & Oboe
Manual.
Gt. to op. Diap. (or with Har. Flute) Coup. to Sw.
Ped. soft 16 ft.
Pedal.
poco rit.
a tempo
ad. lib.

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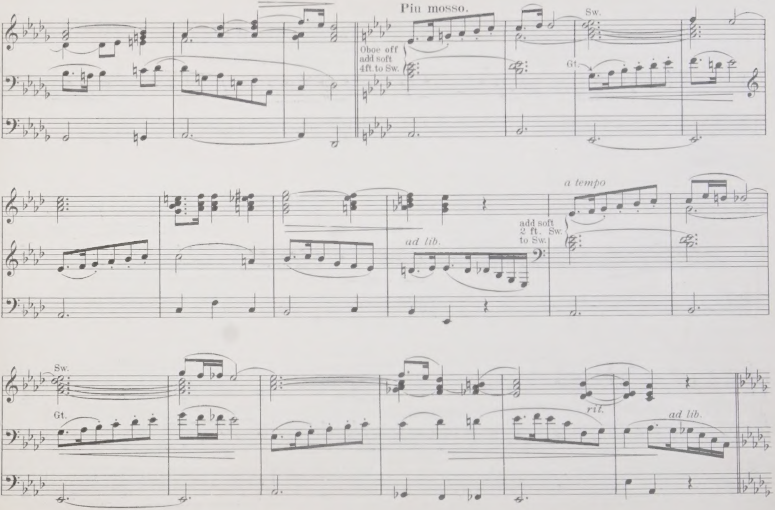
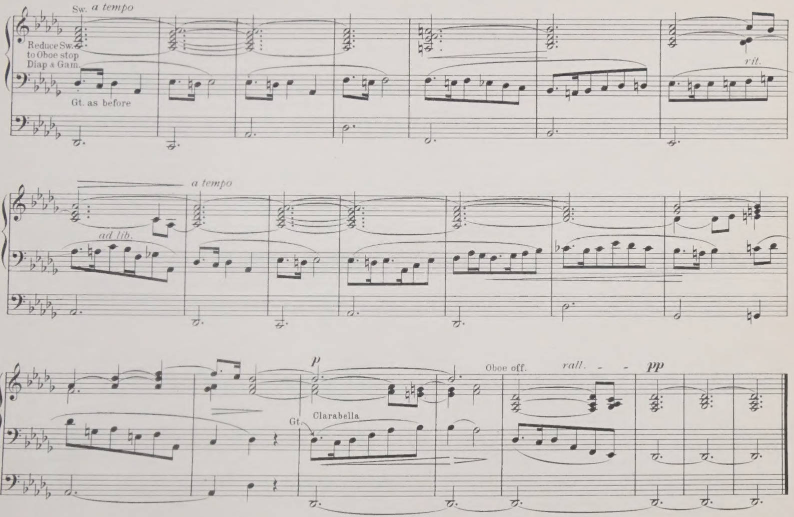

Piu mosso.
Oboe off
add soft
4ft. to Sw.
Sw.
Gt.
ad lib.
a tempo
add soft
2 ft. Sw.
to Sw.
Sw.
Gt.
rit.
ad lib.


Sw. a tempo
Reduce Sw. to Oboe stop Diap & Gam.
Gt. as before
rit.
a tempo
ad lib.
p
Gt.
Clarabella
Oboe off.
rall.
pp

No. 11.

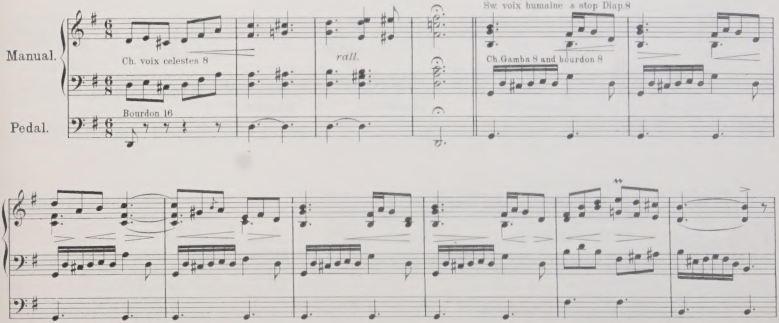
Meditation on the Lake of Galilee.

Programme Annotation.

This piece is a musical meditation occasioned by a reflective gaze over the sacred waters on a placid day, just such another, perchance, as when our Lord put out from the land in Simon's boat and taught the people who thronged the shore.

The accompaniment suggests the gentle ripple of the water while the melodies are religious in feeling and conducive to contemplation.

Aug. Wiegand.


Manual.
Pedal.
Ch. voix celestes 8
rall.
Bourdon 16
Sw. voix humaine & stop Diap.8
Ch.Gamba 8 and bourdon 8

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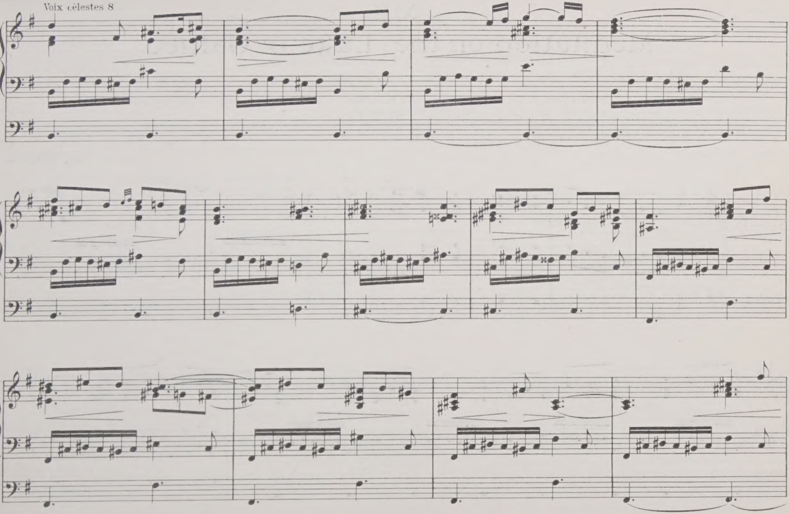
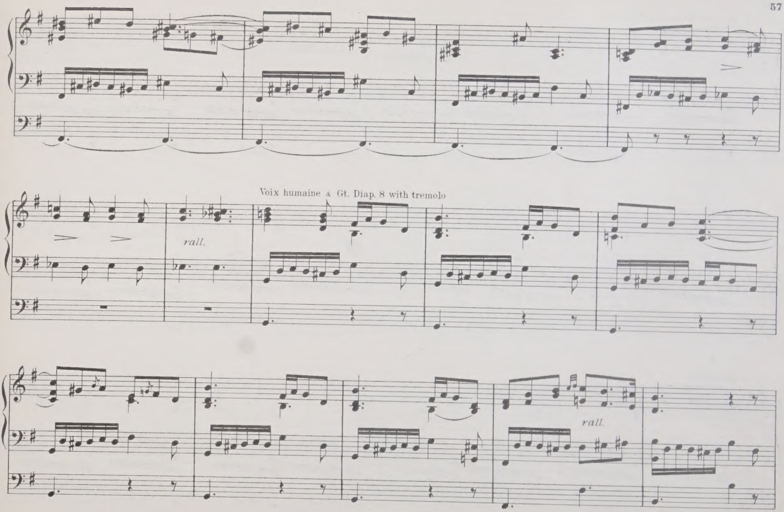
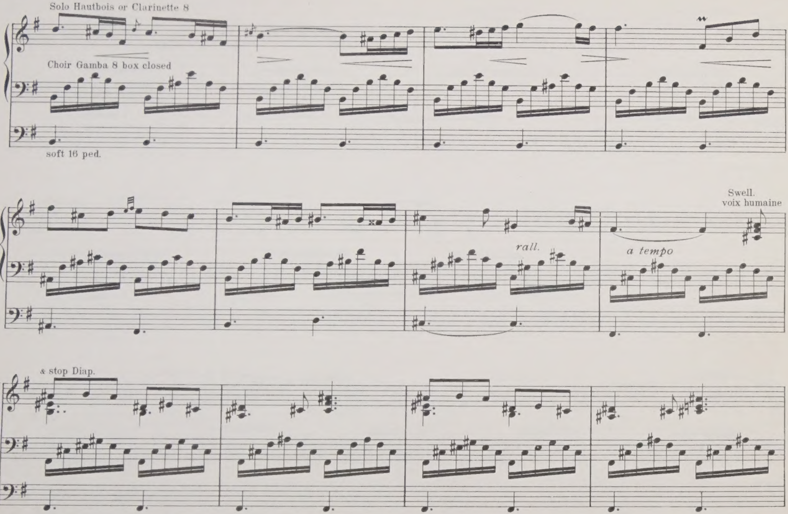
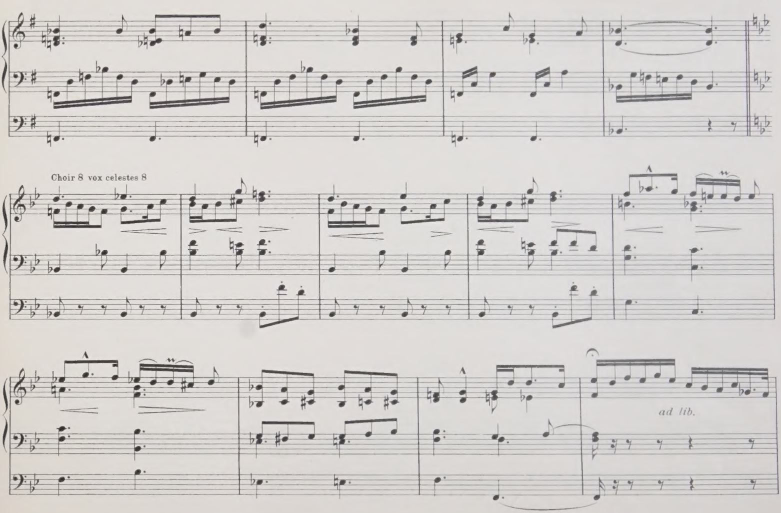
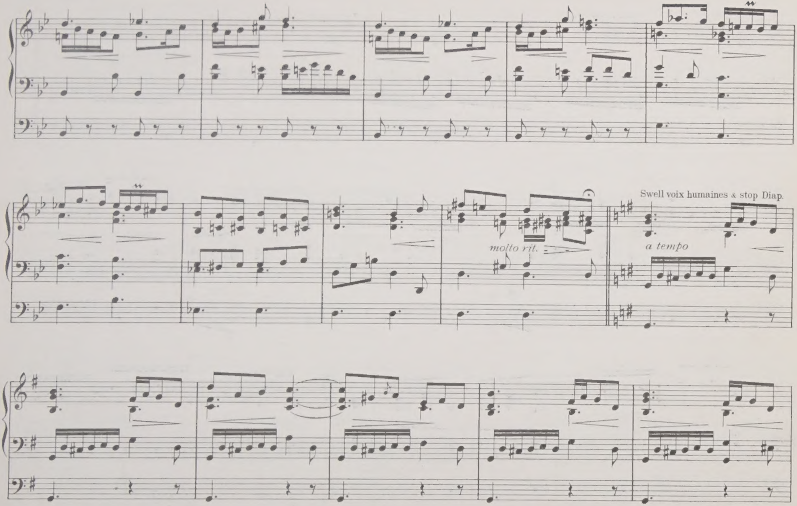
Voix célestes 8

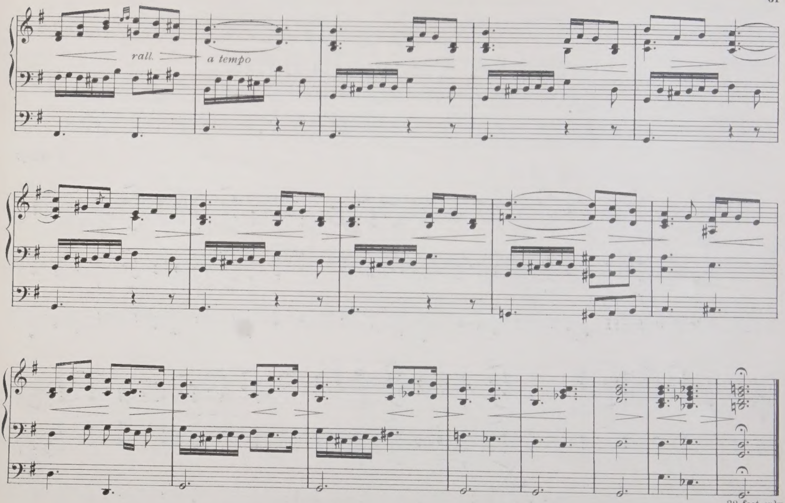



Voix humaine & Gt. Diap. 8 with tremolo
rall.
rall.


Solo Hautbois or Clarinette 8
Choir Gamba 8 box closed
soft 16 ped.
rall.
a tempo
Swell.
voix humaine
& stop Diap.


Choir 8 vox celestes 8
A
A
A
ad lib.


molto rit.
Swell voix humaines & stop Diap.
a tempo


rall.
a tempo

32 feet only
Soubasse.

Prepare.

G^t Full.
Sw. Full (to G^t)
Ch. 8 & 4 ft.
Ped. Full.

Played by H. A. Fricker Esq. Mus. B. Organist of Leeds Town Hall,
Arthur Pearson Esq. Mus. B. Organist of Huddersfield Town Hall etc. etc.

Dedicated to my friend HERBERT W. CHUTER, Esq. F.R.C.O., A.R.C.M.

Nº 12.

Grand Chœur in B flat.

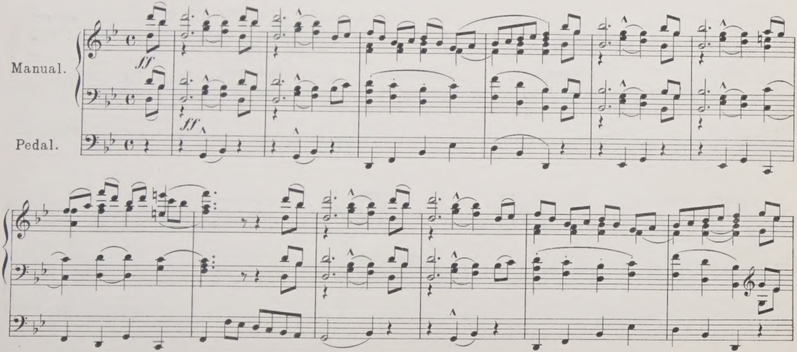
Programme Annotation.

Though this piece was composed expressly for Recital purposes, it would not be at all out of place as a grand concluding Voluntary, being dignified even in the most elaborate passages. Suggestive registering is only given which will serve as a guide for those who play upon more complete Concert Organs.

The chief subject, an Allegro Pomposo, occurs three times in the first section relieved by episodes in the key of the relative minor. The second section, in the key of G flat, is marked Poco lento molto tranquillo and is graceful and suave in character, this is followed by a stirring fugal exposition founded on one of the subsidiary themes, from the first section, in the key of F♯ minor, which leads effectively into the original theme in the initial key, the composition concludes with a few bars of distinctive harmony Molto maestoso.

T. Haigh.

Allegro pomposo. ♩ = 120.



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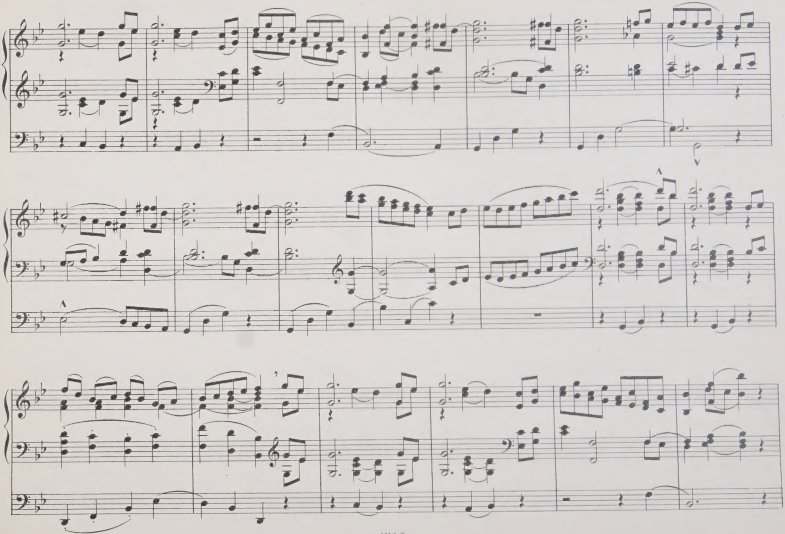
Λ
V
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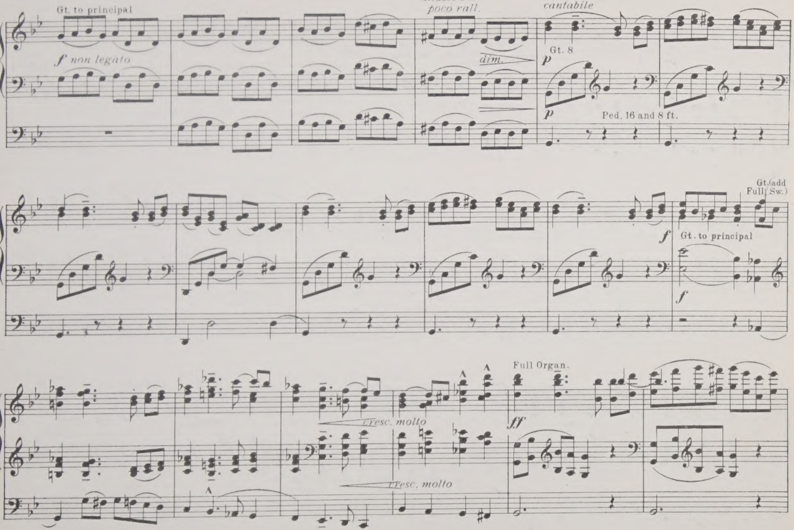
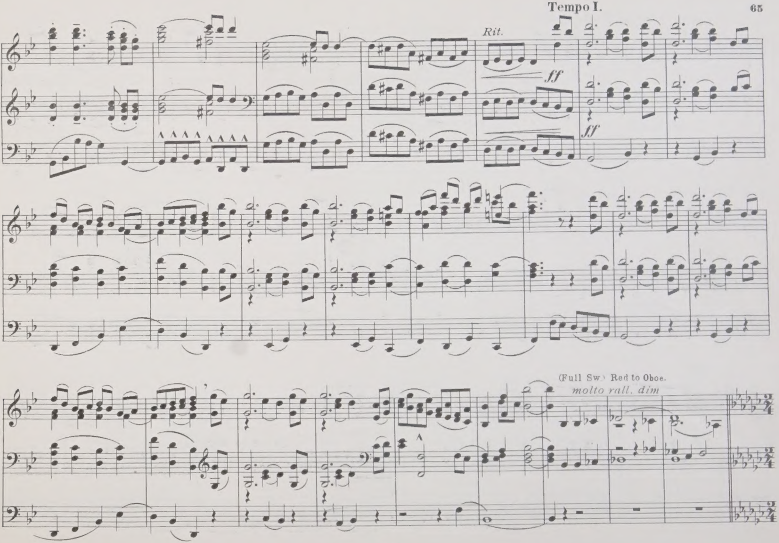
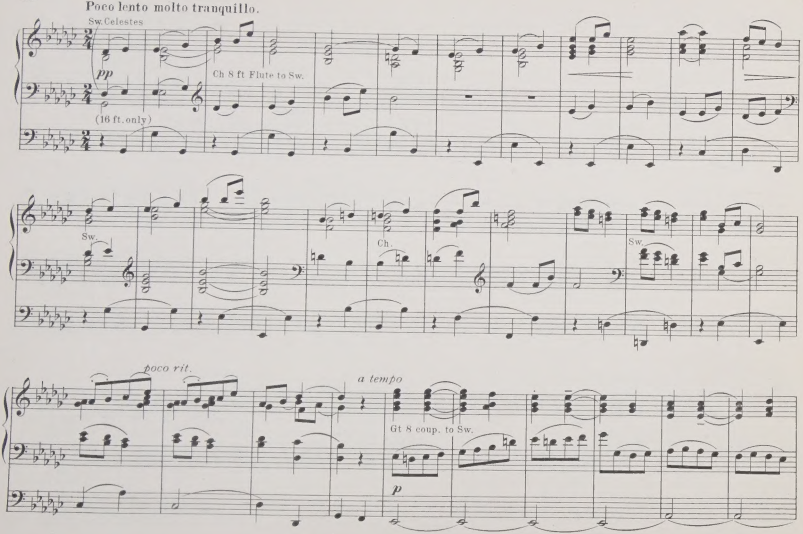
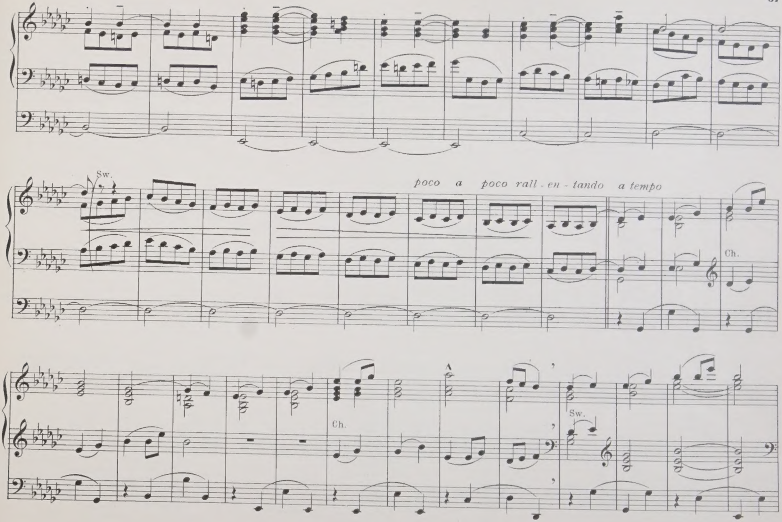
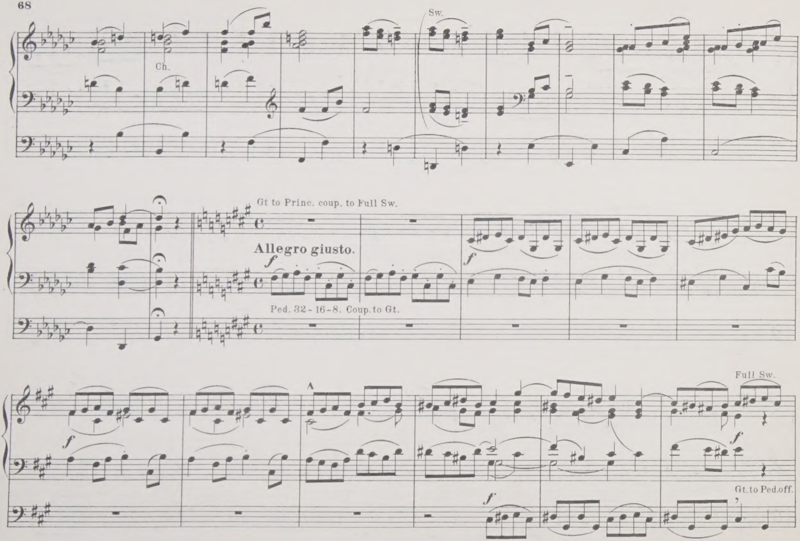
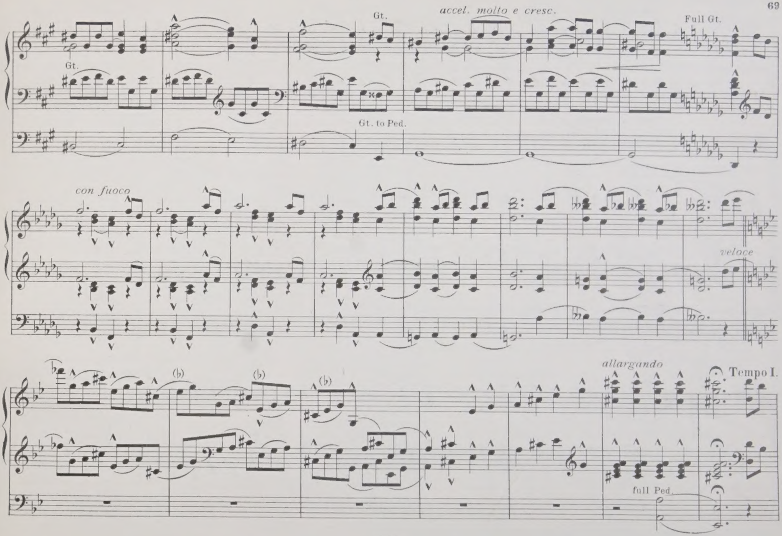

Gt. to principal
f non legato
(Reduce Sw.)
poco rall.
dim.
Ch 8 and 4 ft.
cantabile
p
Gt. 8
p
Ped. 16 and 8 ft.
Gt. (add Full Sw.)
f
Gt. to principal
f
cresc. molto
Full Organ.
ff
cresc. molto

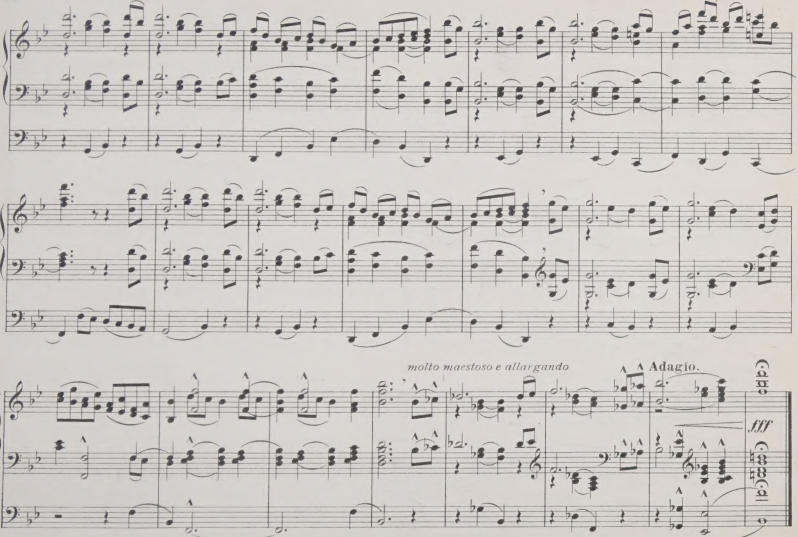

Tempo I.
Rit.
ff
ff
(Full Sw.) Red to Oboe.
molto rall. dim


Poco lento molto tranquillo.
Sw. Celestes
pp
(16 ft. only)
Ch 8 ft Flute to Sw.
Sw.
Ch.
Sw.
poco rit.
a tempo
Gt 8 coup. to Sw.
p


Sw.
poco a poco rall - en - tando a tempo
Ch.
Ch.
Sw.


Ch.
Sw.
Gt to Princ. coup. to Full Sw.
Allegro giusto.
f
Ped. 32-16-8. Coup. to Gt.
f
f
f
Full Sw.
f
Gt. to Ped. off.


accel. molto e cresc.
Gt.
Gt.
Full Gt.
Gt. to Ped.
con fuoco
veloce
(♭)
(♭)
(♭)
allargando
Tempo I.
full Ped.


molto maestoso e allargando
Adagio.
fff

The Organ Loft

Book V. **December 1st, 1901.**

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14 Pastorale ... ... Edmondstoune Duncan
15 Chant sans Paroles ... C. E. M. Holmes

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Suggestions for Registering
Swell *mf*
Great *p* Coupled to swell.
Choir Clarinet
Pedals 16&8
The stops used throughout this piece, to be as imitative of the orchestra as possible.

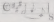
Dedicated to my friend Professor EBENEZER PROUT, B.A. Mus.D.

Nº 13.

Meditation Symphonique

for Organ

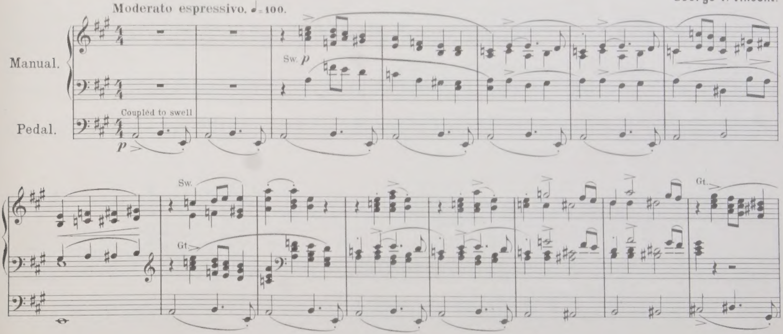
Programme Annotation.

The composer makes the suggestion that the stops used in the registering of this piece should be as imitative of the orchestra as possible, this is in keeping with the character of the music which is essentially orchestral in style. The initial figure  given to the pedals (Cellos and Double Basses) forms the ground work upon which some exceedingly attractive and varied passages are given to the Swell (strings) and Great and Choir (wood wind). Particular attention is drawn to the second subject, given to the oboe with a flowing accompaniment for the choir Lieblich, this well played upon a sympathetic organ should prove very effective.

After the return to the original subject a well-worked pedal point leads to the second subject, in the key of the tonic, marked Grandioso on the Full organ, this is followed by the Coda in which are some striking modulations and strong harmonic changes.

The composition is in what is called Sonata form, and is essentially symphonic in character.

George F. Vincent.



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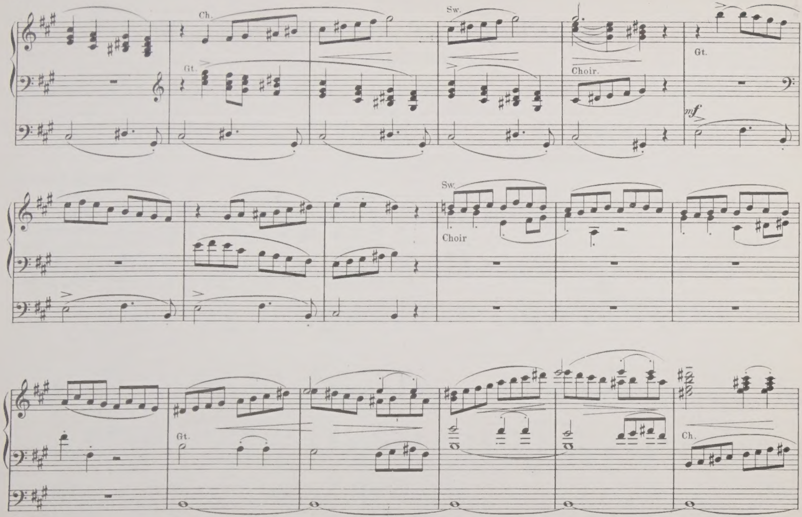
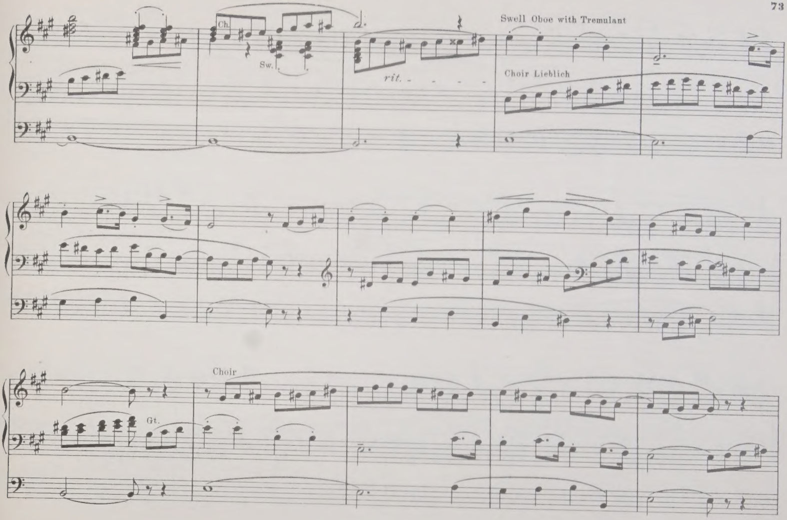
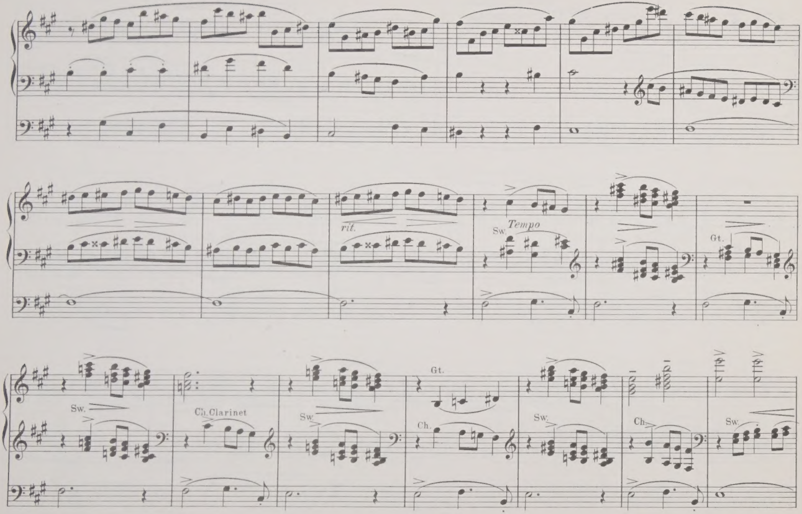
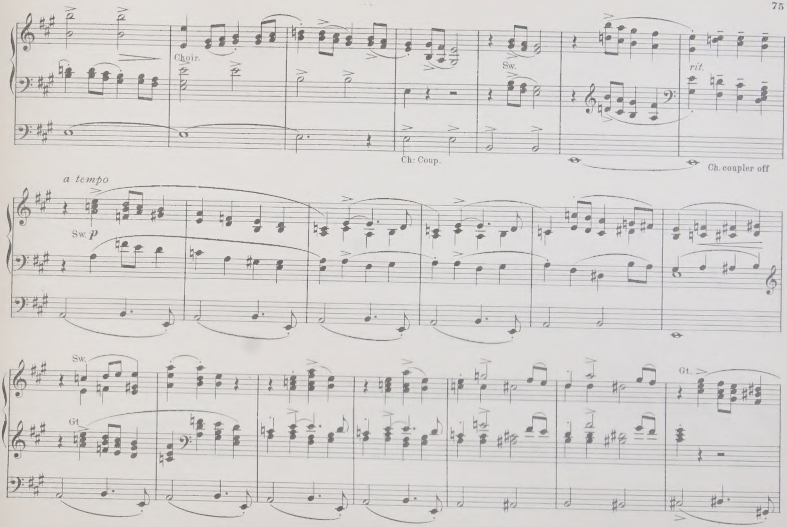
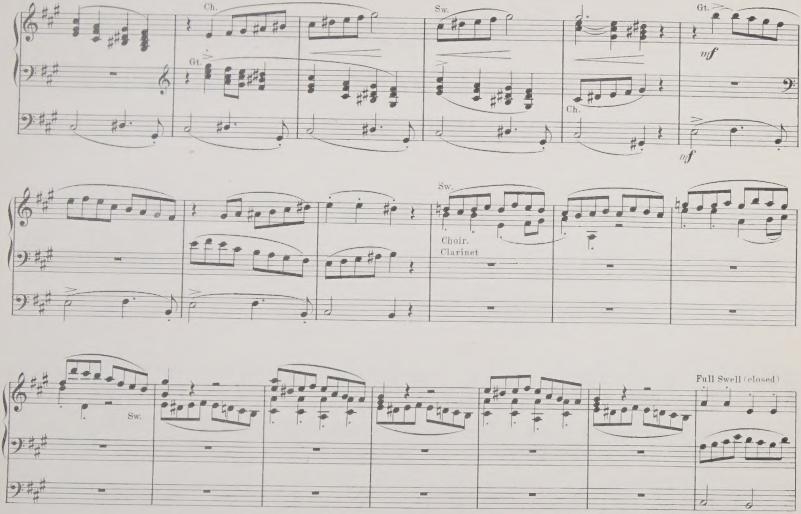
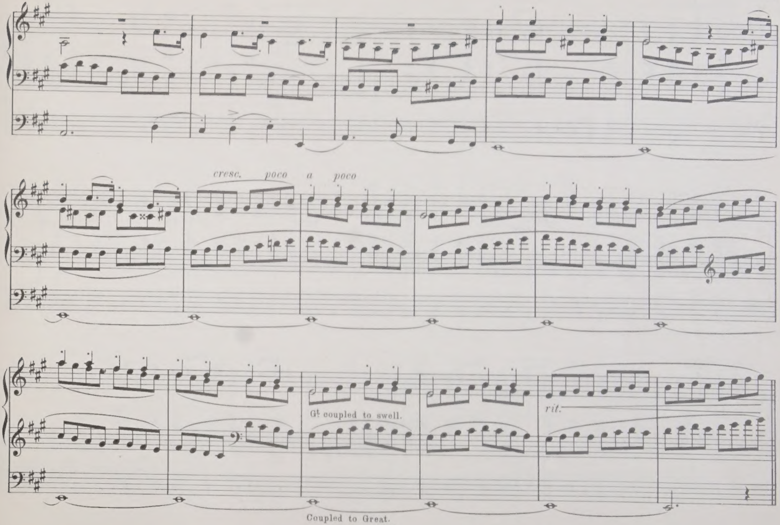

Ch.
Sw.
Gt.
Choir.
Gt.
mf
Sw.
Choir
Gt.
Ch.

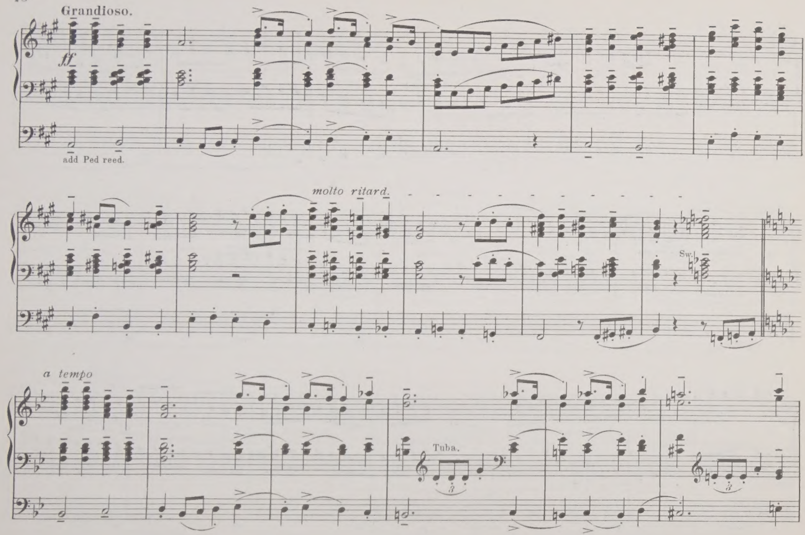

Ch.
Sw.
rit.
Swell Oboe with Tremulant
Choir Lieblich
Choir
Gt.

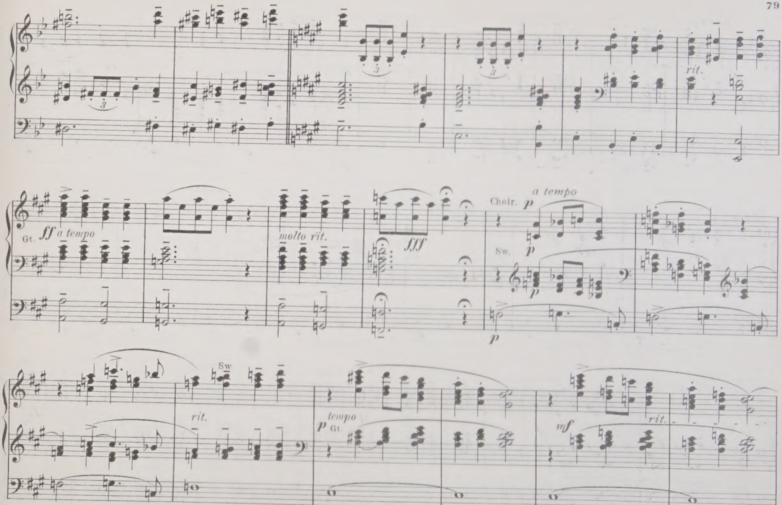

rit.
Sw.
Tempo
Gt.
Sw.
Ch. Clarinet
Sw.
Gt.
Ch.
Sw.
Ch.
Sw.


Choir.
Sw.
Ch: Coup.
rit.
Ch. coupler off
a tempo
Sw. p
Sw.
Gt
Gt.

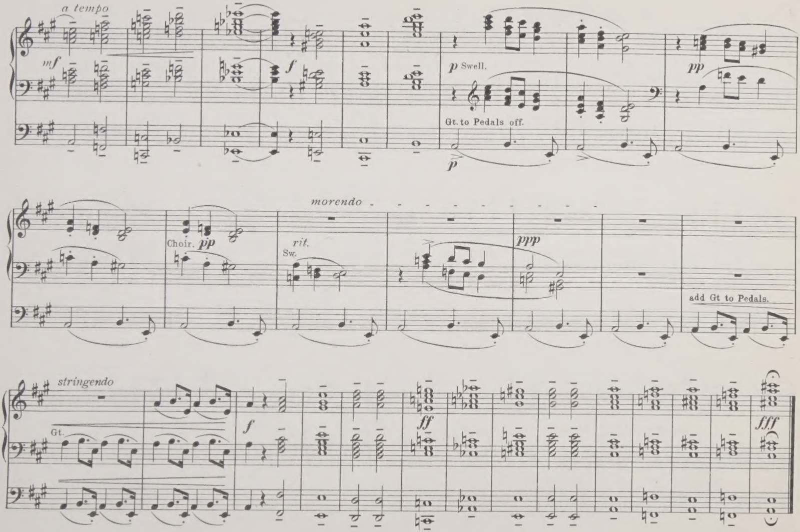

Ch.
Gt.
Sw.
Gt.
Ch.
mf
mf
Sw.
Choir.
Clarinet
Sw.
Full Swell (closed)


cresc. poco a poco
Gt. coupled to swell.
rit.
Coupled to Great.


Grandioso.
ff
add Ped reed.
molto ritard.
Sw.
a tempo
Tuba.
3
3


rit.
Gt.
ff a tempo
molto rit.
fff
Choir.
p
a tempo
Sw.
p
p
p
Sw
rit.
tempo
p Gt.
mf
rit.

add Gt. to Pedals.


a tempo
mf
f
p Swell.
Gt. to Pedals off.
p
pp
Choir. pp
morendo
rit.
Sw.
ppp
add Gt to Pedals.
stringendo
Gt.
f
ff
fff

Nº 14.

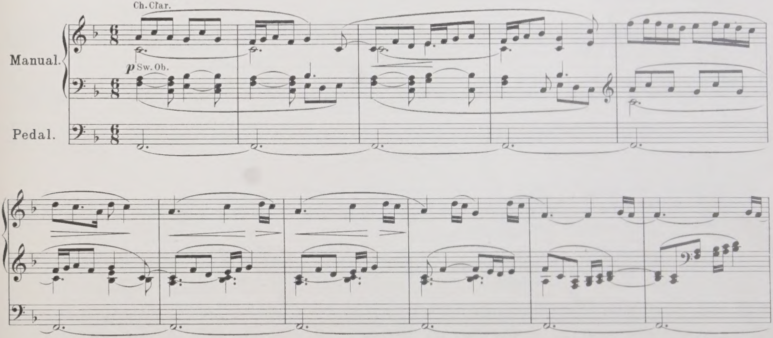
Pastorale.

Programme Annotation.

This is a charming little Pastorale, a veritable rustic tone-picture, breathing peace and contentment throughout. The drone in the bass and shepherd's-pipe-like melody is characteristic of pastoral music.

In flowing time.

Edmondstoune Duncan.



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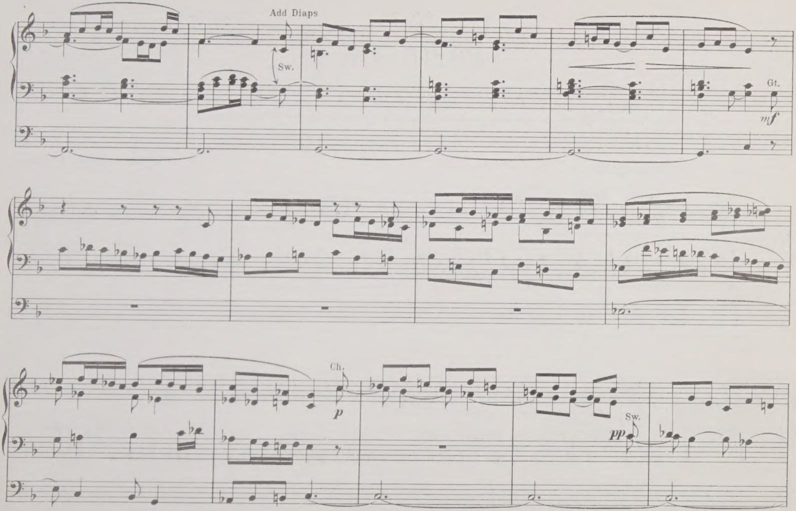
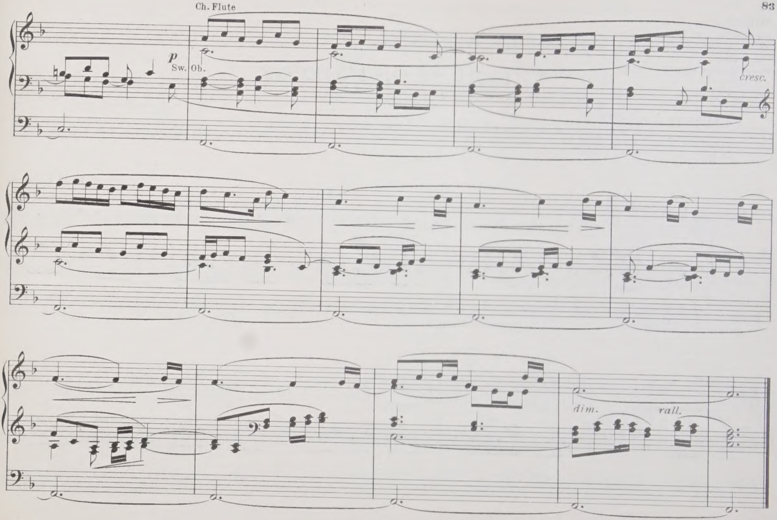

Add Diaps
Sw.
Gt.
mf
Ch.
p
Sw.
pp


Ch. Flute
p
Sw. Ob.
cresc.
dim.
rall.

To my friend George F. Vincent Esq. Organist of St. Michael's Cornhill London E. C.

Prepare:

Sw. = Oboe & St. Diap.
Gt. = St. Diap. or soft Flute
Ch. = Dulc:
Ped. = Bourdon with Choir coup:

Nº 15.

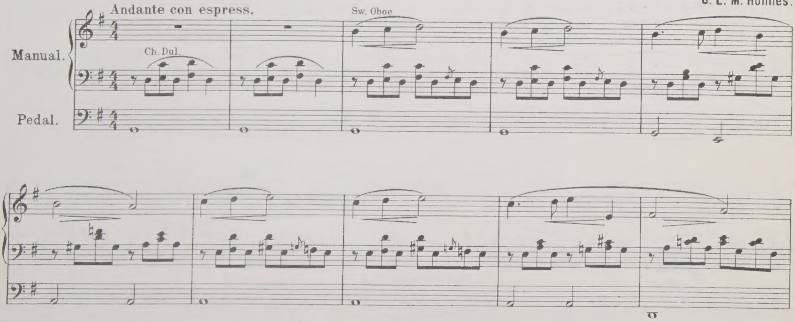
Chant sans Paroles.

Programme Annotation.

Virtually a sacred song without words, of the reposeful Berceuse style, capable of much expression. At the recapitulation of the opening theme, the imitative passages will prove very effective on a three manual organ, if brought out on the Great Flute with the thumb and first Finger of the Right hand, while the melody is played on the swell.

V

C. E. M. Holmes.



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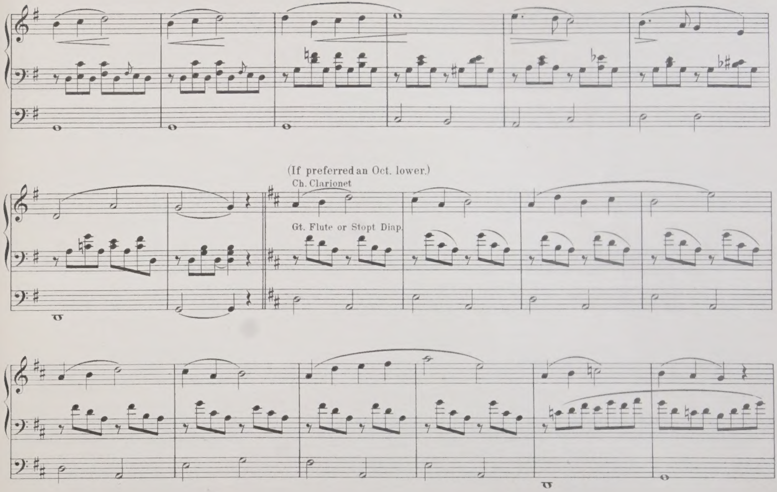
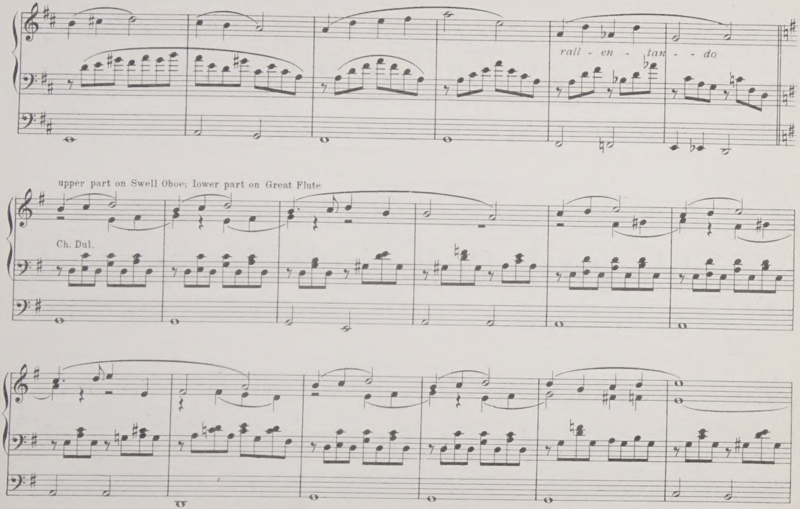
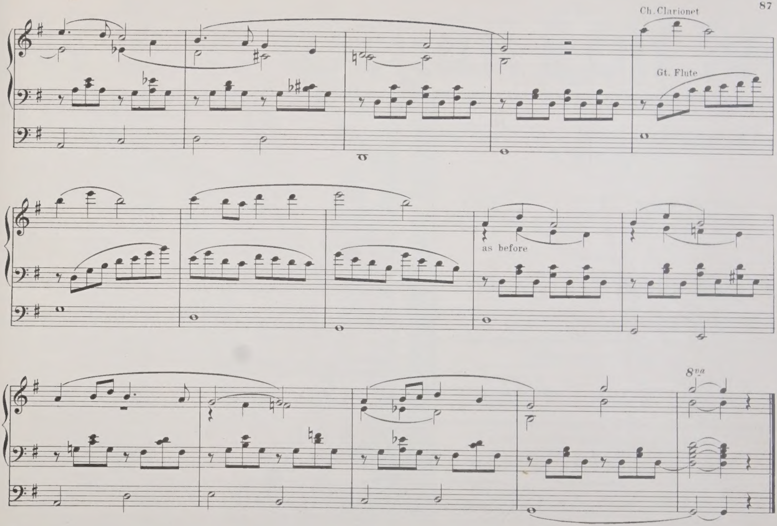

(If preferred an Oct. lower.)
Ch. Clarionet
Gt. Flute or Stopt Diap.


rall - en - tan - do
upper part on Swell Oboe; lower part on Great Flute
Ch. Dul.


Ch. Clarionet
Gt. Flute
as before
8va

The Organ Loft

Book VI. January 1st, 1902.

A MAGAZINE
OF
ORGAN MUSIC
SUITABLE FOR
CHURCH & RECITAL PURPOSES.

Issued on the 1st of the Month.

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16 Berceuse ... . A. H. Edwards
17 Legend in B flat ... .. Ed. E. Harper
18 Pastorale... ... ... A. Hollins

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Or Single Numbers, 2/6 net.

(No issue for the months of August and September.)

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U.S. AMERICA:
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Prepare:
Sw. Salicional and Voix Celestes.
Ch. Dulciana
Gt. St Diap.
Ped. Soft 16ft.

No 16.

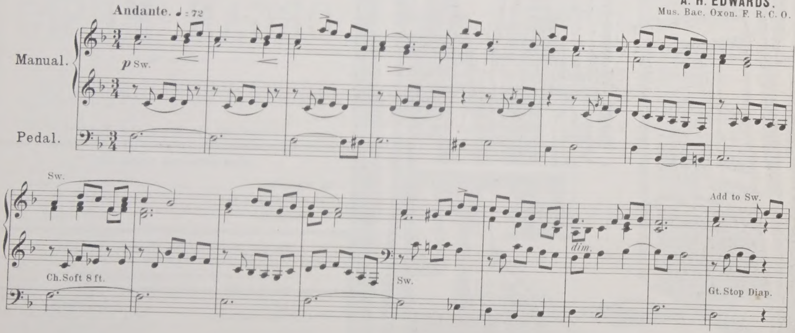
Berceuse.

Programme Annotation.

A melodious and charming Andante soothing and peaceful in character. After the middle section which is in $\frac{9}{8}$ time in the key of D♭, the return and the original theme is particulary grateful and effective.

This composition can be played as a voluntary at Divine service or as a Recital piece intended chiefly to display the softer stops of an instrument.

A. H. EDWARDS.
Mus. Bac. Oxon. F. R. C. O.


Andante. ♩= 72
Manual.
Pedal.
p Sw.
Sw.
Ch. Soft 8 ft.
Sw.
dim.
Add to Sw.
Gt. Stop Diap.

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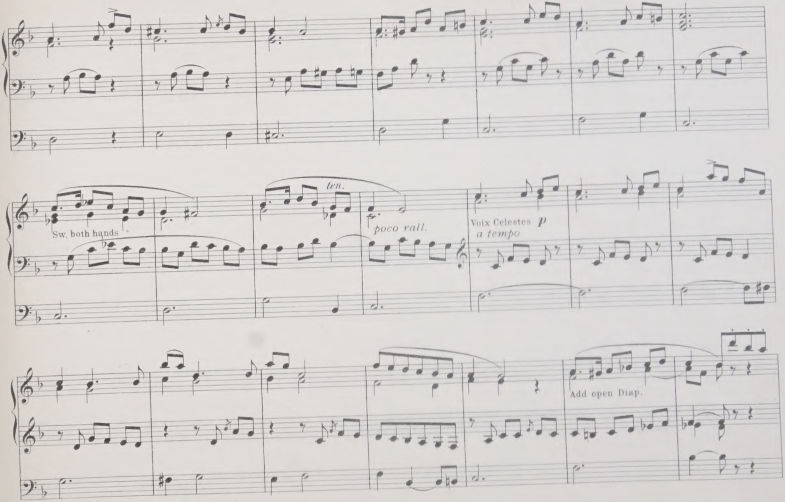
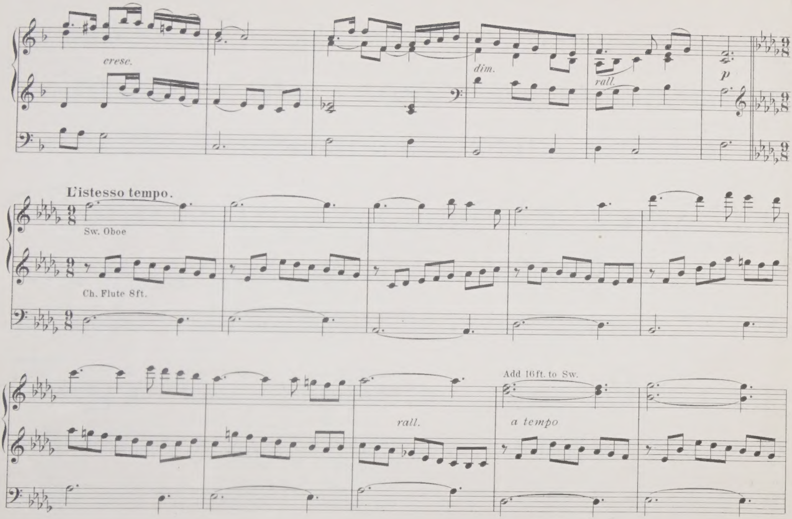
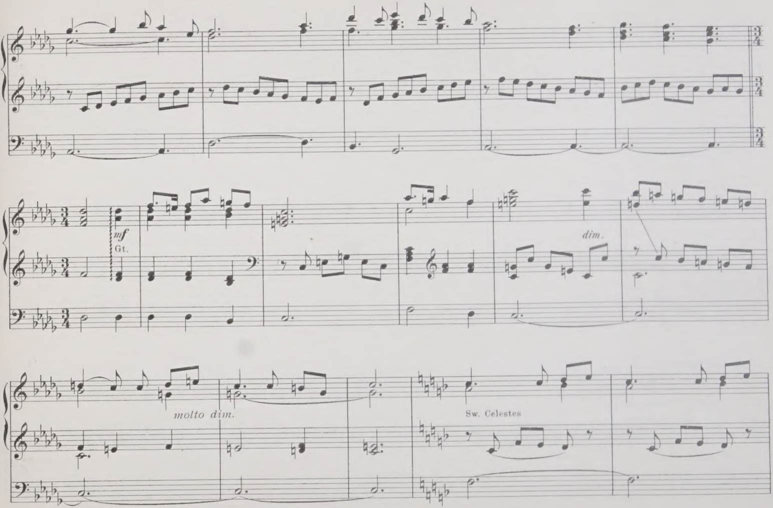
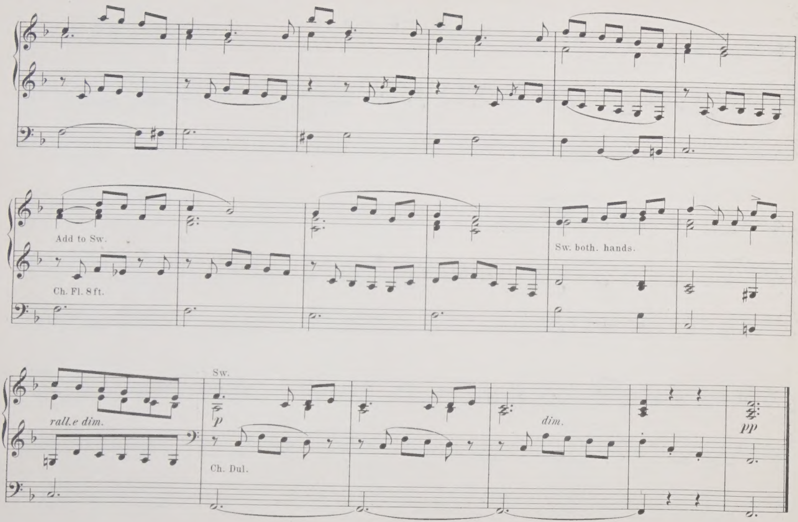

Sw. both hands
ten.
poco rall.
Voix Celestes p
a tempo
Add open Diap.


cresc.
dim.
rall.
p
L'istesso tempo.
Sw. Oboe
Ch. Flute 8ft.
rall.
Add 16ft. to Sw.
a tempo


mf
Gt.
dim.
molto dim.
Sw. Celestes


Add to Sw.
Ch. Fl. 8 ft.
Sw. both. hands.
rall. e dim.
Sw.
p
Ch. Dul.
dim.
pp

Suggestions for Registering.

Sw. (Accpt.)	Open & stopped Diap. or Gamba & Diap.
Gt.	Claribel or Rohr Fl: 8. Solo.
Ch. (Solo)	Clarinet & stopped Diap.
Ped.	16 ft. stop that does not destroy the effect of Ch: or Gt. Solo.

To CHARLES H. MOODY Esqre, Holy Trinity. Coventry.

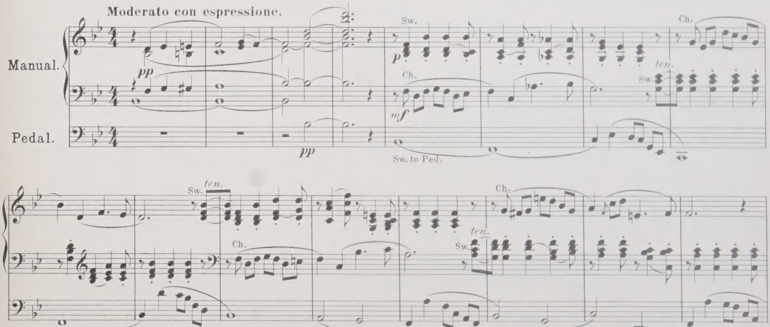
No. 17.

Legend in Bflat.

Programme Annotation.

A Legend is generally understood to be a traditional story told respecting a saint, it might be interesting to know which saint Dr. Harper had in his mind when evolving this charming organ piece. Could it be the studious childhood of S. Peter Celestine, encouraged by visions of saints, then a glimpse into his mountain home in Apulia, where, as a young man, beset with temptations and evil spirits, he lived for three years. After this the peaceful building of his church assisted by angels, where, when be officiated, "heavenly music filled the sanctuary." Some such legend is suggested by the melodies and harmonies of the first part, the vigorous and somewhat seductive character of the middle section, while the return to the peaceful themes with varied accompaniments stimulate the imagination to call up some such old, world legend as that told of S. Peter Celestine.

Edw. E. Harper. Mus. D.



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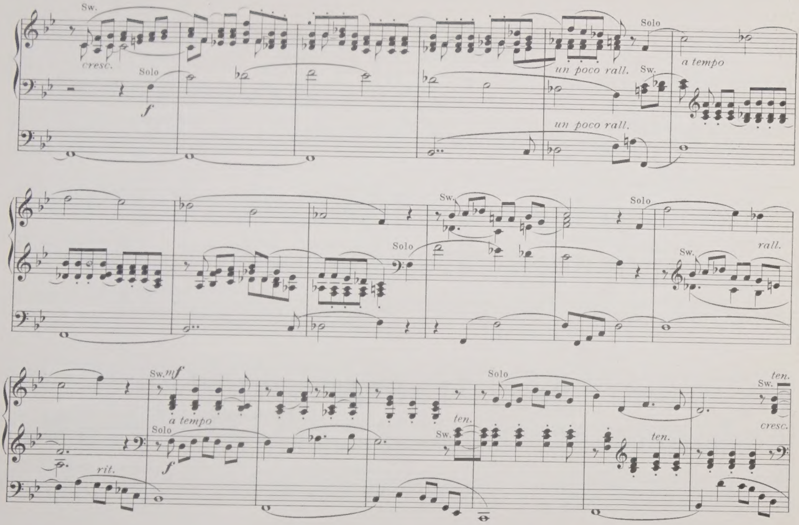
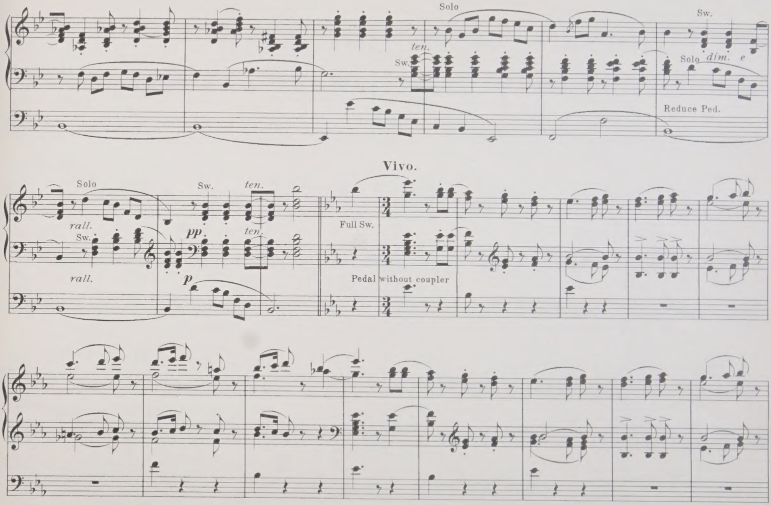
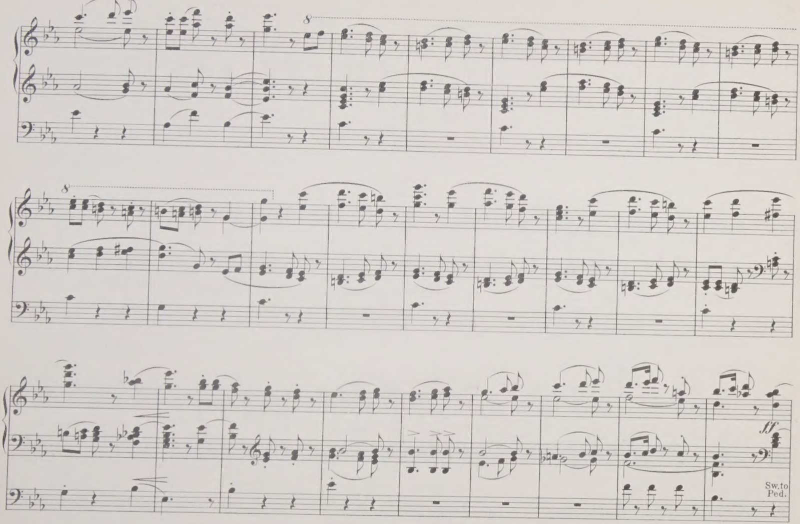
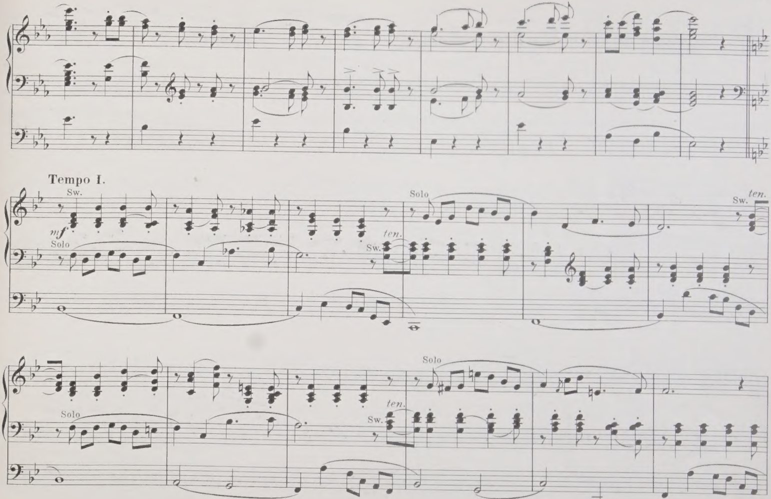
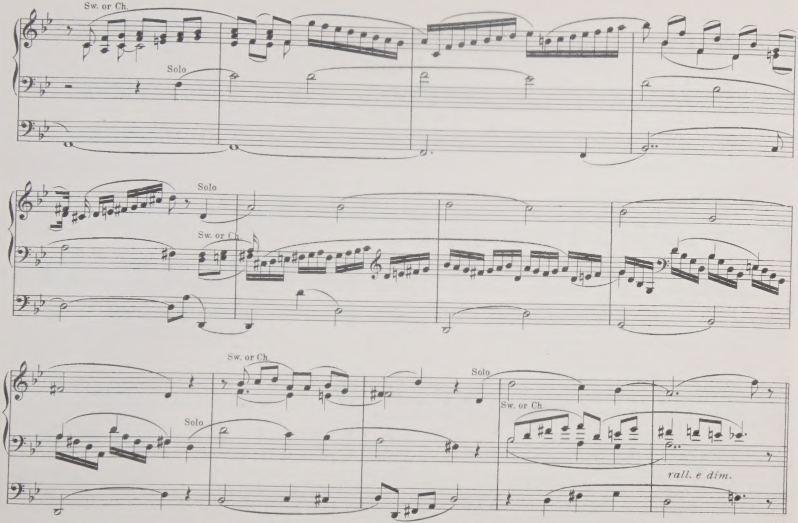
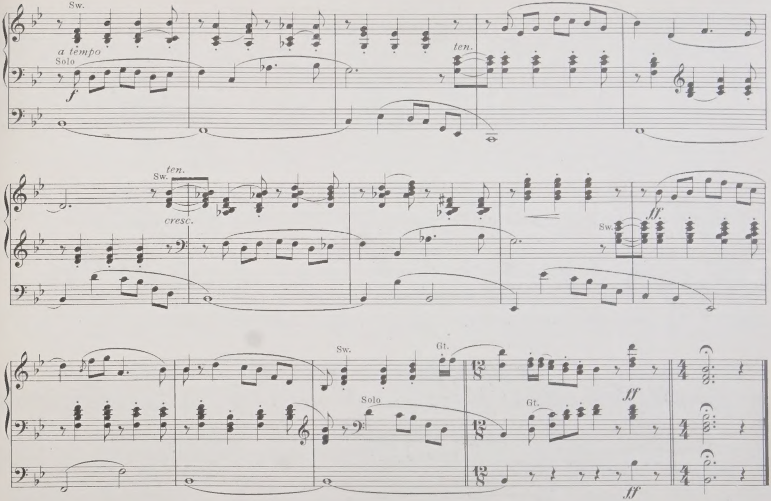

Sw.
cresc.
Solo
f
un poco rall.
Solo
Sw.
a tempo
un poco rall.
Sw.
Solo
Solo
Sw.
rall.
Sw. mf
a tempo
Solo
f
rit.
ten.
Sw.
Solo
ten.
ten.
Sw.
cresc.


Solo
ten.
Sw.
Sw.
Solo
dim. e
Reduce Ped.
Vivo.
Solo
rall.
Sw.
rall.
Sw.
pp
ten.
ten.
p
Full Sw.
Pedal without coupler


8
8
ff
Sw. to Ped.


Tempo I.
Sw.
mf
Solo
Sw.
ten.
Solo
Sw.
ten.
Solo
Solo
Sw.
ten.

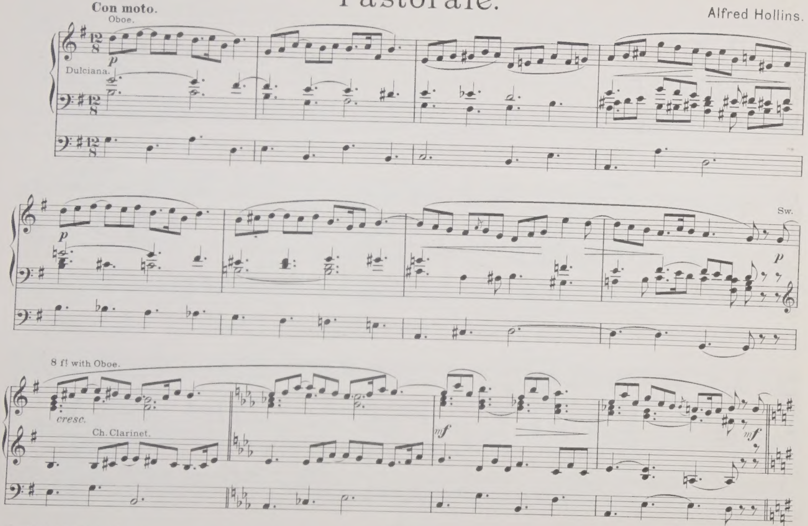

Sw. or Ch.
Solo
Solo
Sw. or Ch.
Sw. or Ch.
Solo
Solo
Sw. or Ch.
rall. e dim.


Sw.
a tempo
Solo
f
ten.
Sw.
ten.
cresc.
ff.
Sw.
Sw.
Gt.
Solo
Gt.
12/8
ff
ff
4/4

Nº 18.

Pastorale.

Alfred Hollins.



Con moto.
Oboe.
p
Dulciana.
Sw.
p
8 f! with Oboe.
cresc.
Ch. Clarinet.
mf
mf

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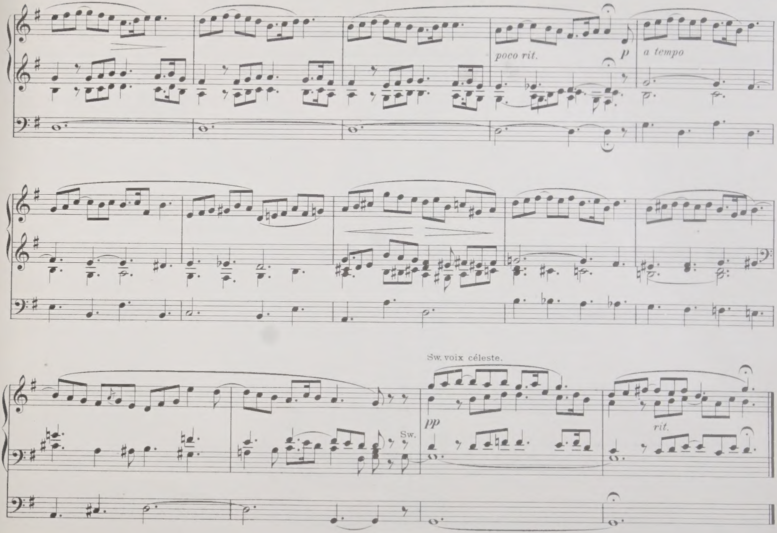
poco rit.
p
a tempo
Sw. voix céleste.
pp
Sw.
rit.

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A Magazine of Organ Music.

Suitable for
Church and Recital purposes.

Edited by Charles Vincent Mus. Doc. Oxon.
Issued on the 1st of the month.
Annual Subscription 8/- net.(post free) Single Numbers 2/6 net.

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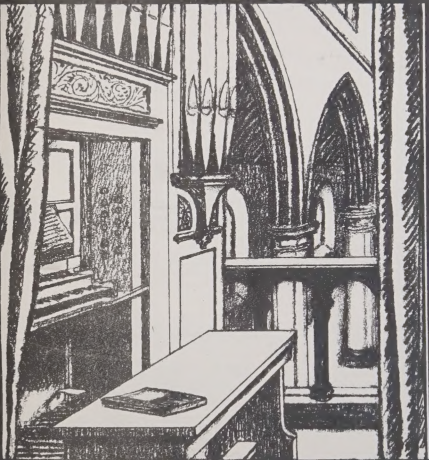

Book VII. **February 1st, 1902,**

A MAGAZINE
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Issued on the 1st of the Month.

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19 Prelude to Evensong ... ... Ed. E. Harper
20 Minuet and Trio in C major ... W. H. Bell
21 Postlude in D major ... .. Ernest H. Smith

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(No issue for the months of August and September.)

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To my friend Councillor R. H. EARNSHAW, Mus. D., L.T. C. L., etc.
Organist of S. Philip's, Southport.

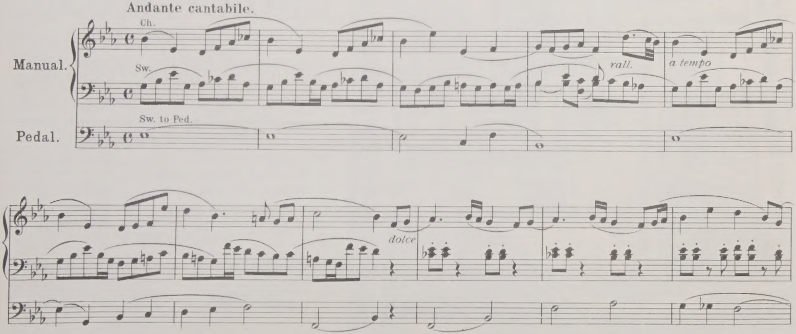
Nº 19.

Prelude to Evensong.

Programme Annotation.

This is a piece of a contemplative style and is capable of being played with a considerable amount of expression. In the first and last section, the tempo need not be of a metronomic kind. The melodic Coda is very peaceful in feeling and adds a certain charm, in every way suitable to the character of the piece.

Edw. E. Harper. Mus. D.


Andante cantabile.
Ch.
Manual.
Sw.
Sw. to Ped.
Pedal.
rall.
a tempo
dolce

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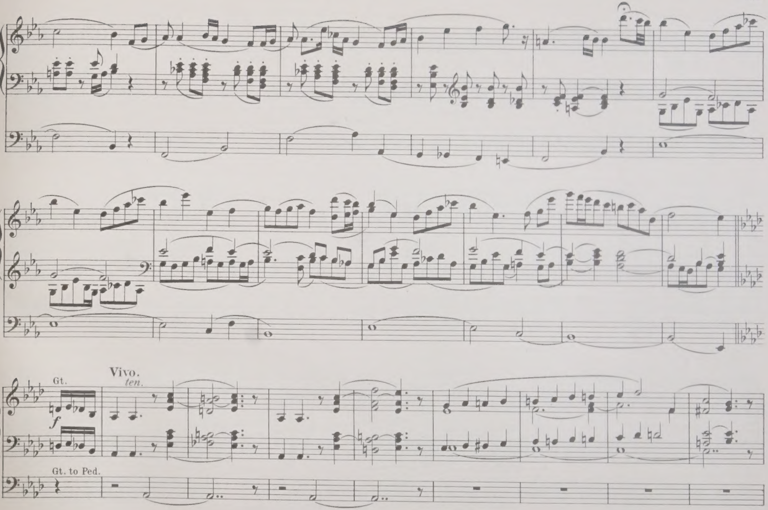
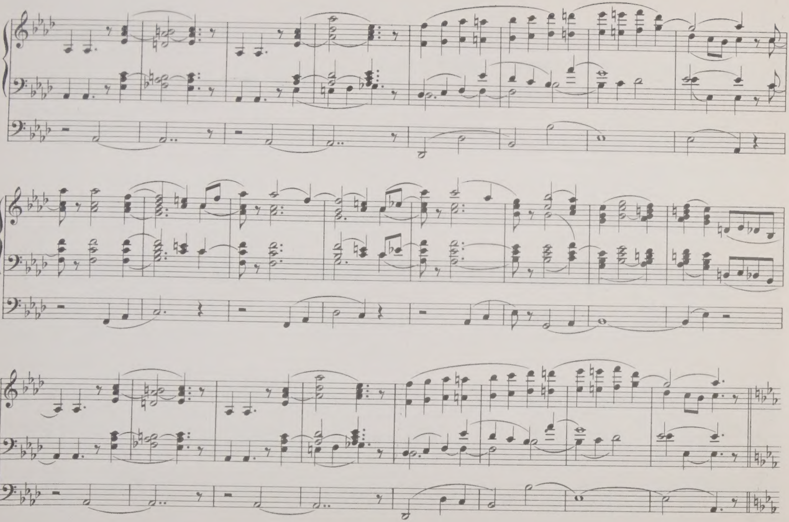
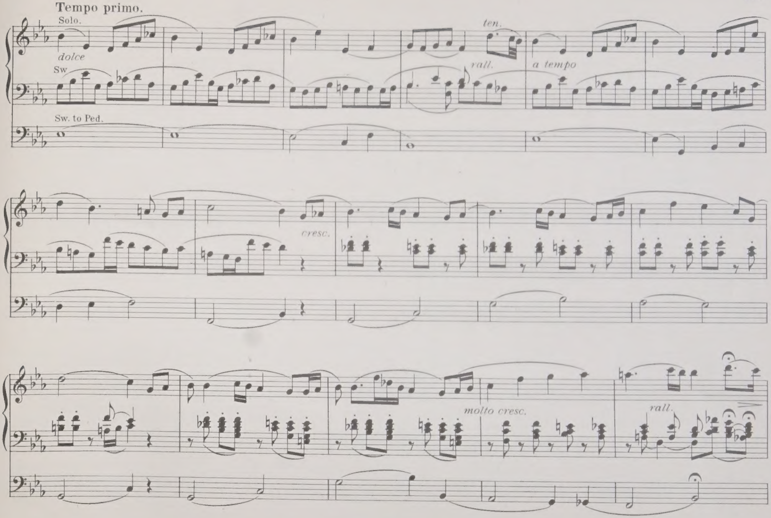
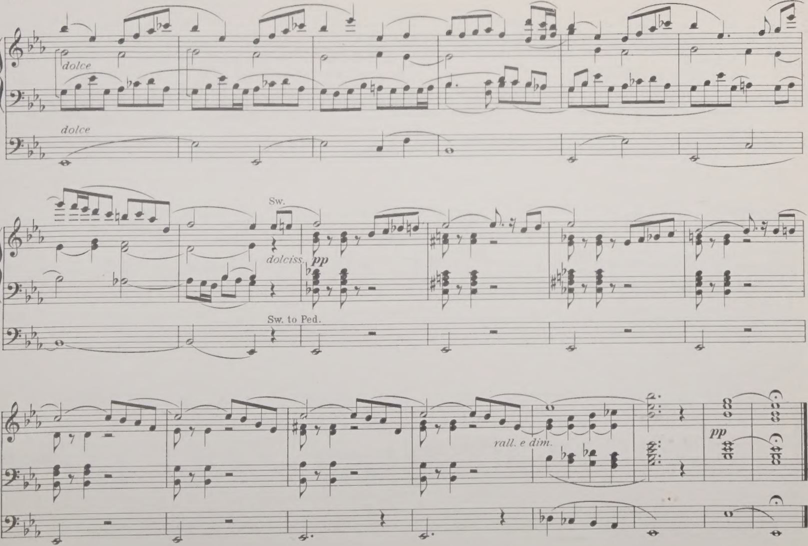

Gt.
f
Gt. to Ped.
Vivo.
ten.




Tempo primo.
Solo.
dolce
Sw
Sw. to Ped.
ten.
rall.
a tempo
cresc.
molto cresc.
rall.


dolce
dolce
Sw.
dolciss.
pp
Sw. to Ped.
rall. e dim.
pp

Nº 20.

Minuet and Trio in C Major.

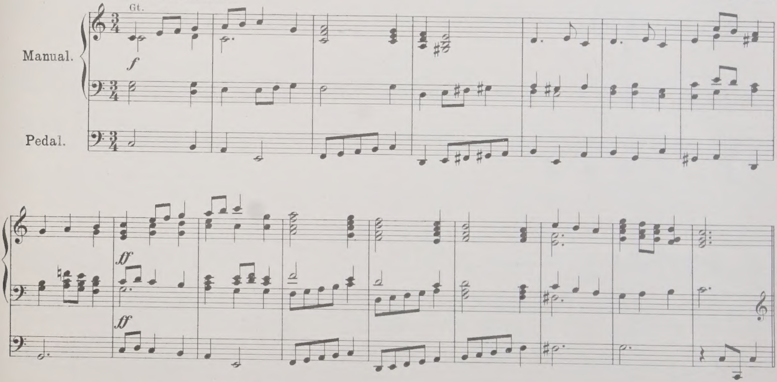
Programme Annotation.

From the early part of the 18th century till the time of Beethoven, the Minuet was almost an indispensable number in Suits, Sonatas, Overtures and Symphonies, Beethoven abandoned it in favour of the Scherzo. Its simple form and style however will long be popular for Organ Voluntaries of the Postlude type. This Minuet and Trio by Mr W. H. Bell is an admirable example of modern thought and expression on a dignified Handelian-like theme.

V

Tempo di Minuetto.

W. H. Bell.



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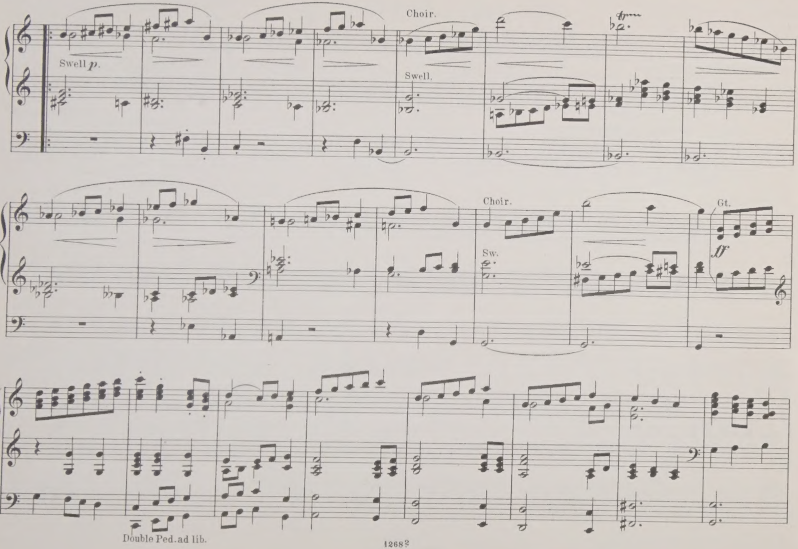
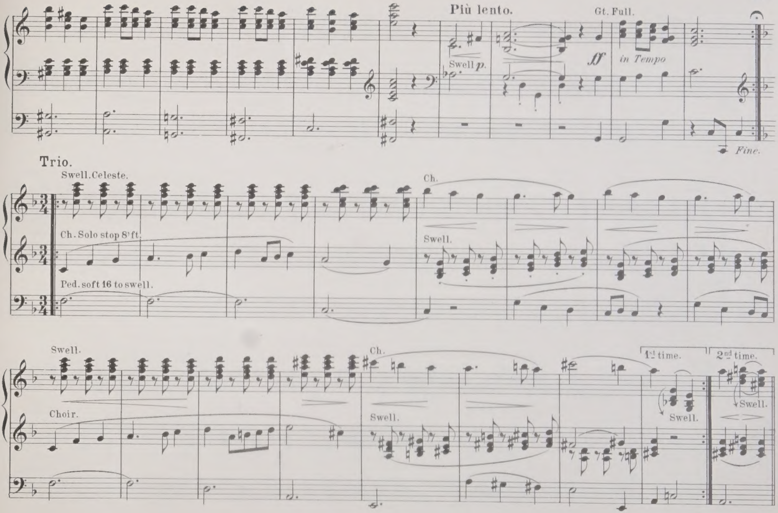
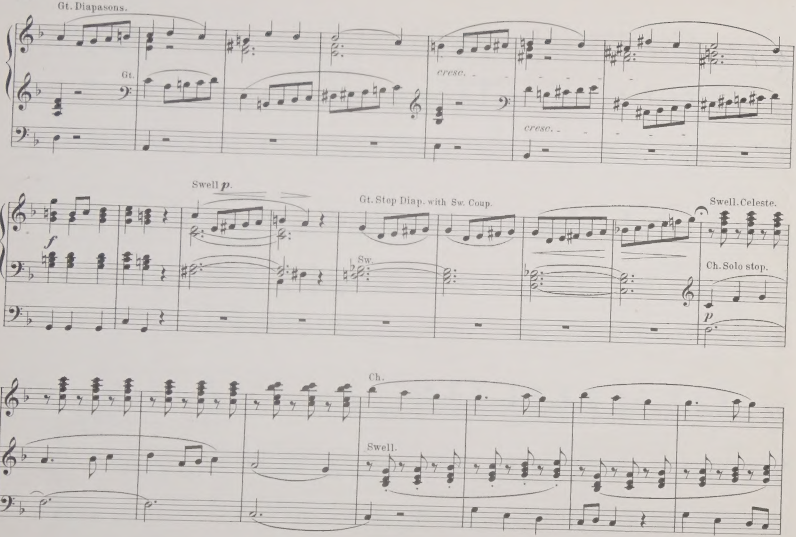
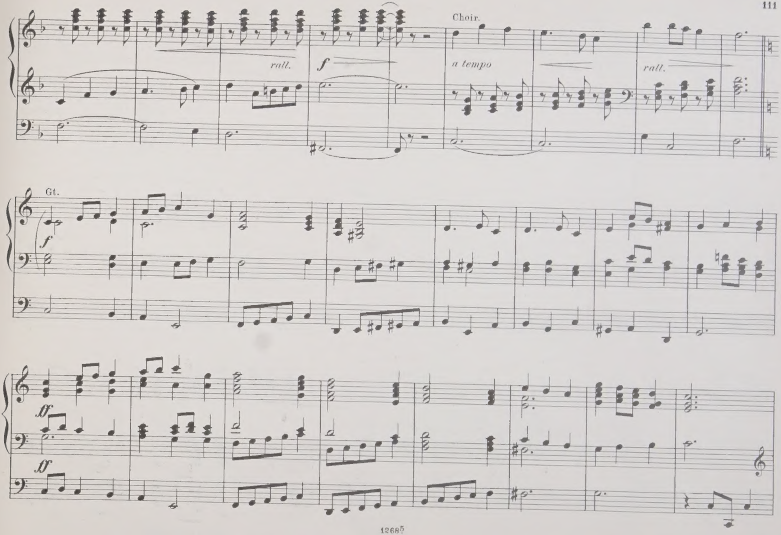
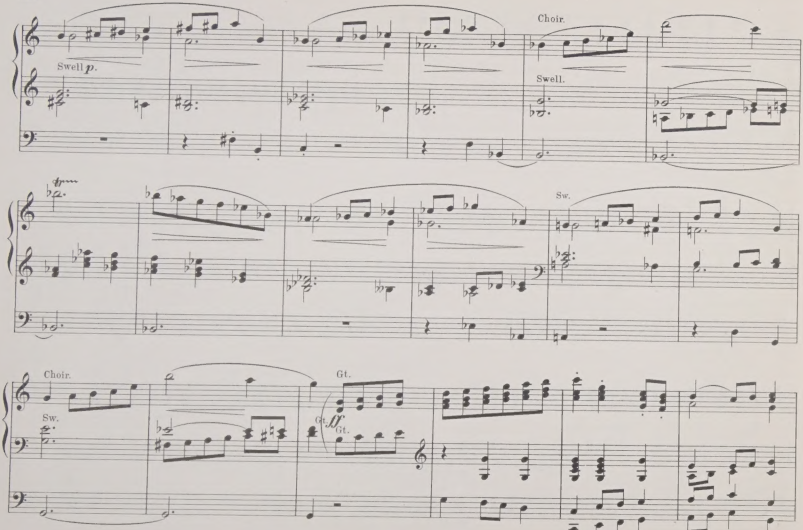

Swell *p.*
Choir.
Swell.
Choir.
Sw.
Gt.
ff
Double Ped. ad lib.

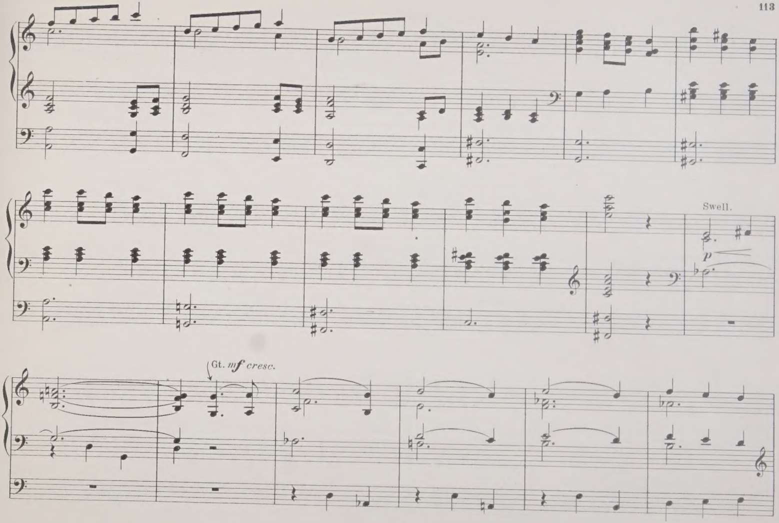

Più lento.
Gt. Full.
Swell p.
ff
in Tempo
Fine.
Trio.
Swell. Celeste.
Ch. Solo stop 8' ft.
Ped. soft 16 to swell.
Ch.
Swell.
Swell.
Choir.
Ch.
Swell.
1st time.
2nd time.
Swell.
Swell.

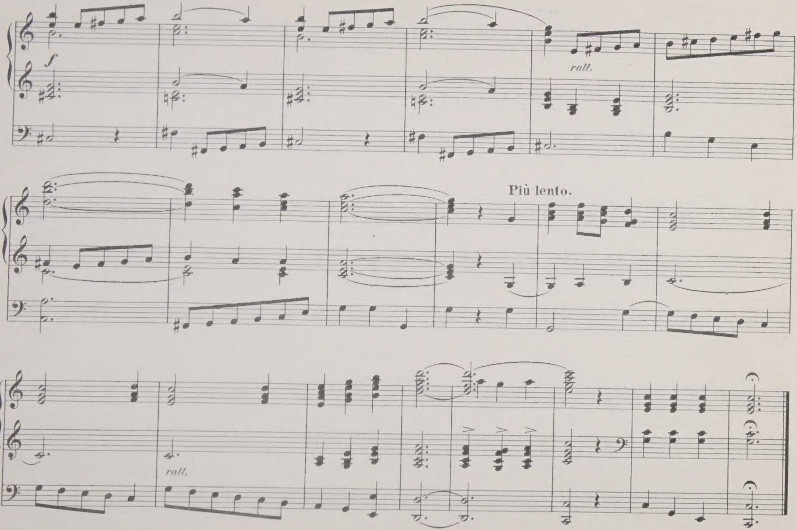

Gt. Diapasons.
Gt.
cresc.
cresc.
Swell p.
f
Gt. Stop Diap. with Sw. Coup.
Sw.
Swell. Celeste.
Ch. Solo stop.
p
Ch.
Swell.


Choir.
rall.
f
a tempo
rall.
Gt.
f
ff
ff


Swell p.
Choir.
Swell.
Sw.
Choir.
Sw.
Gt.
Gt. ff
Gt.

Double Ped. ad lib.


Swell.
p
Gt. mf cresc.


f
rall.
Più lento.
rall.

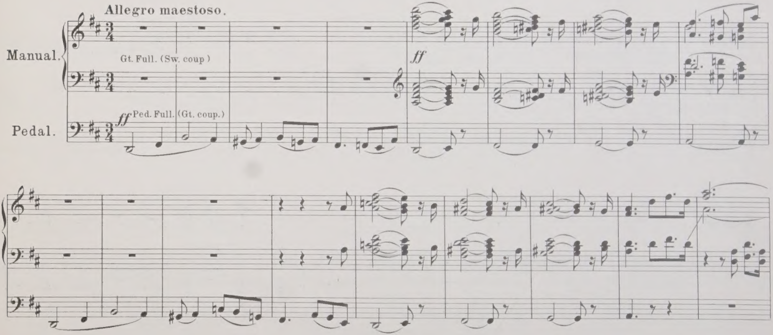
Nº 21.

Postlude in D Major.

Programme Annotation

A bright vigorous piece eminently suitable as a concluding voluntary or short piece to display the power of an organ. The composition consists of two subjects both of which are treated in a musicianly manner.

ERNEST H. SMITH.


Allegro maestoso.
Manual.
Gt. Full. (Sw. coup)
Pedal.
ff
Ped. Full. (Gt. coup.)
ff
3/4

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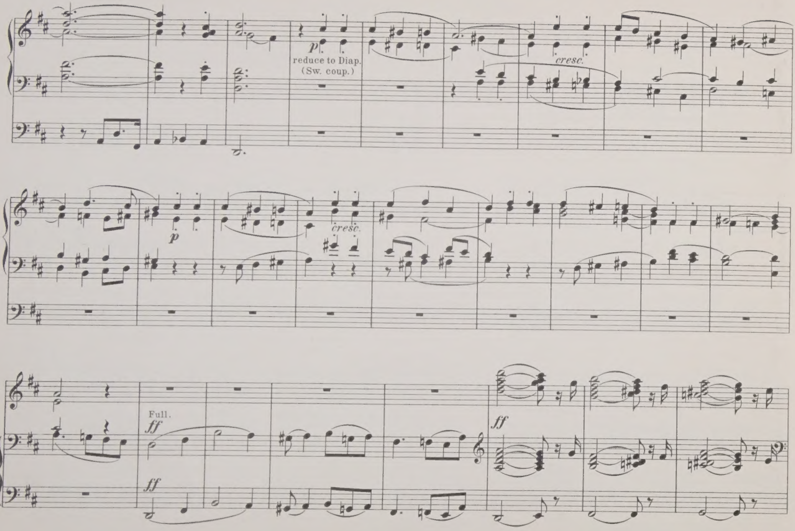
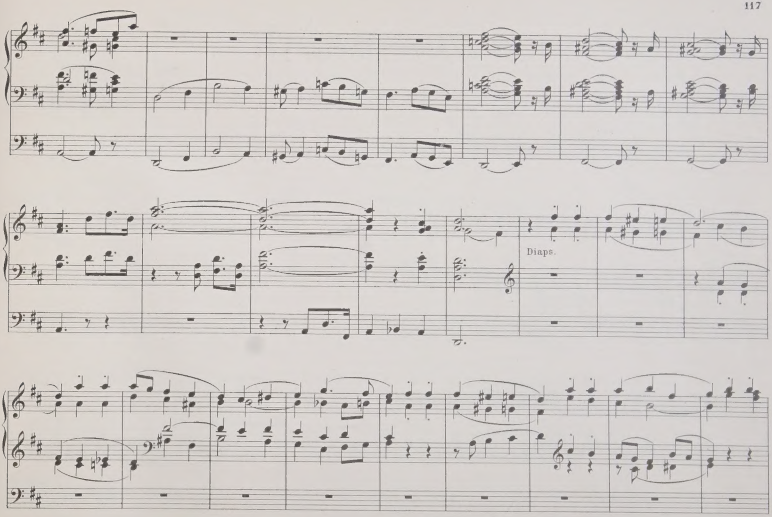
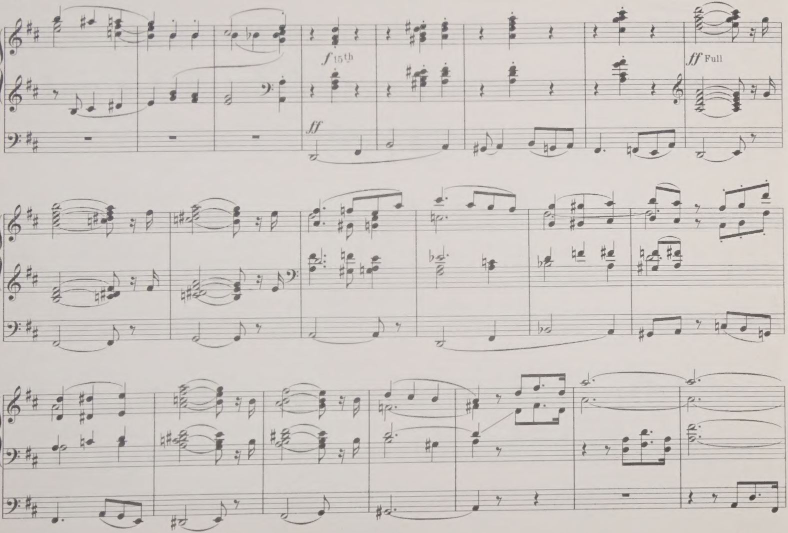
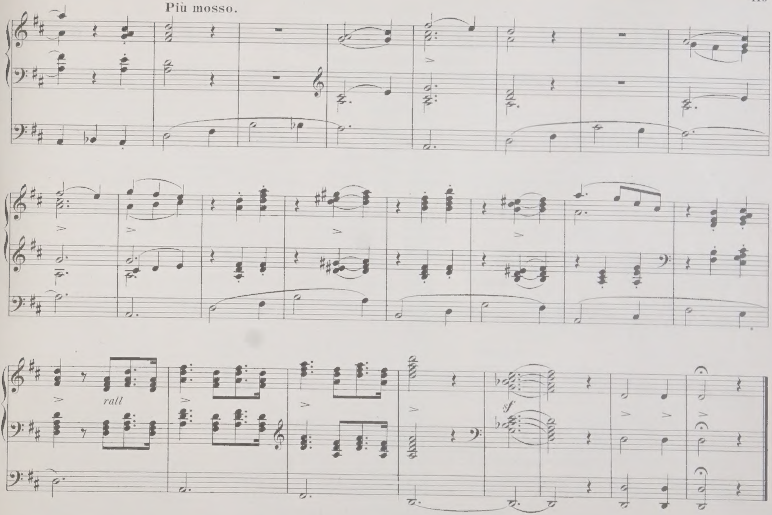

p
reduce to Diap.
(Sw. coup.)
cresc.
p
cresc.
Full.
ff
ff
ff


Diaps.


f 15th
ff
ff Full


Più mosso.
rall
sf

The Organ Loft.

A Magazine of Organ Music.
Suitable for
Church and Recital purposes.

Edited by Charles Vincent Mus. Doc. Oxon.
Issued on the 1st of the month.
Annual Subscription 8/- net.(post free) Single Numbers 2/6 net.

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Book VIII. March 1st, 1902,

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OF

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Dedicated to Sir WALTER PARRATT.

Gt. Open Diapason
Sw. Oboe
Ch. Dulciana
Ped. 16 & 8ft. coupd to Gt.

No. 22.

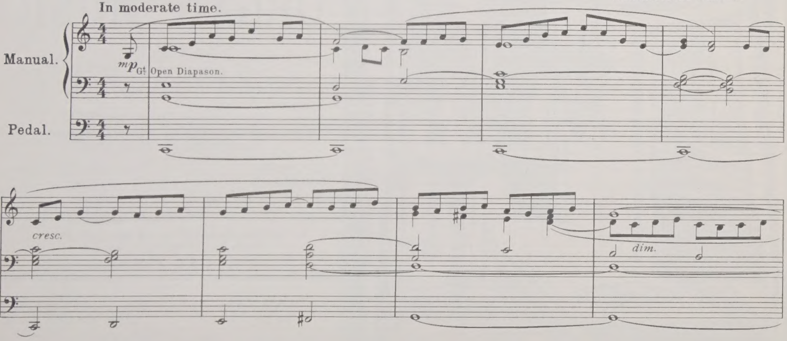
Prelude.

Programme Annotation.

This Prelude is the first of a set of "Six Secular Pieces" (Op. 54.) and though primarily intended for Concert use it will prove scarcely less effective as a Church Voluntary.

The design is quite simple, while no great demands are made on the performer. It is a bright, frank and flowing movemet.

Edmondstoune Duncan.


In moderate time.
Manual.
Pedal.
mp Gt. Open Diapason.
cresc.
dim.

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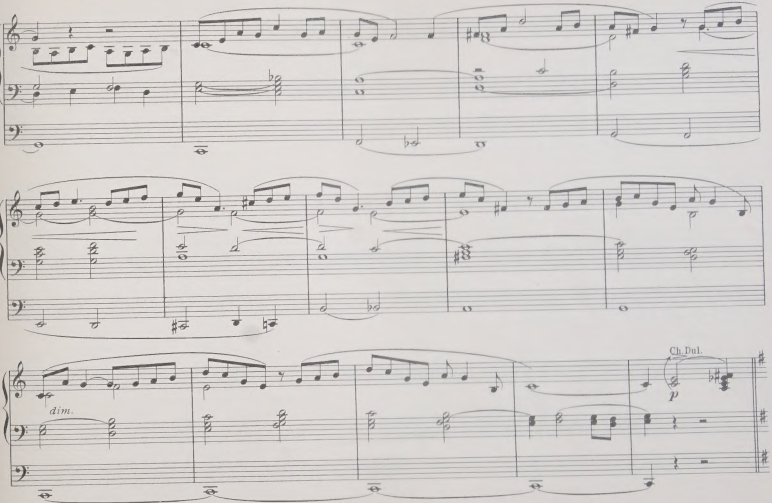
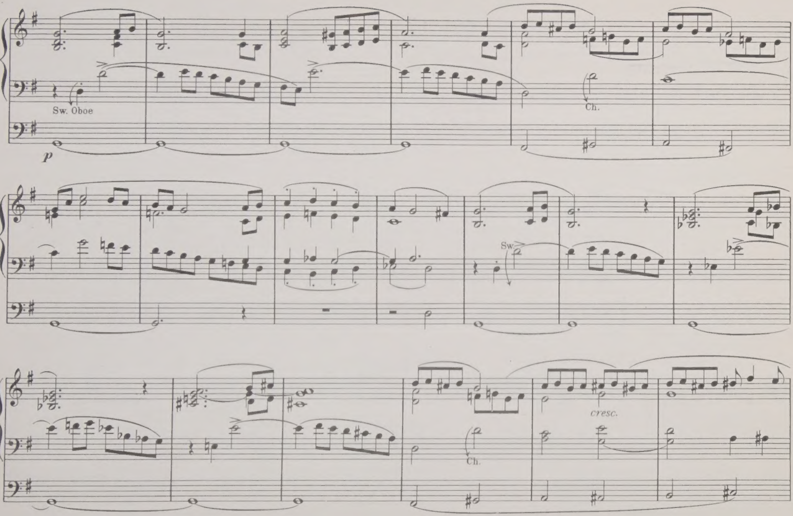
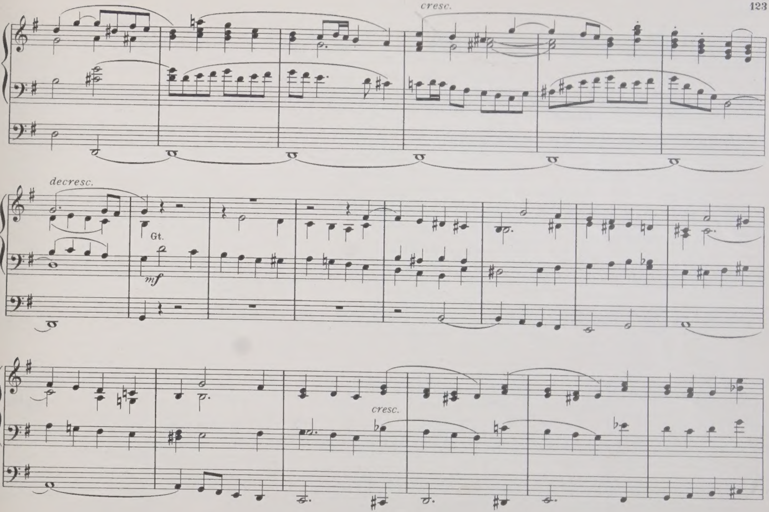
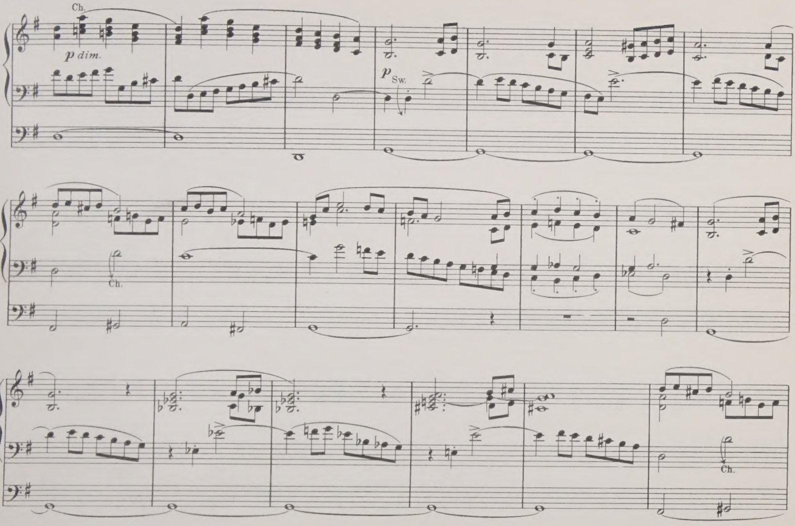
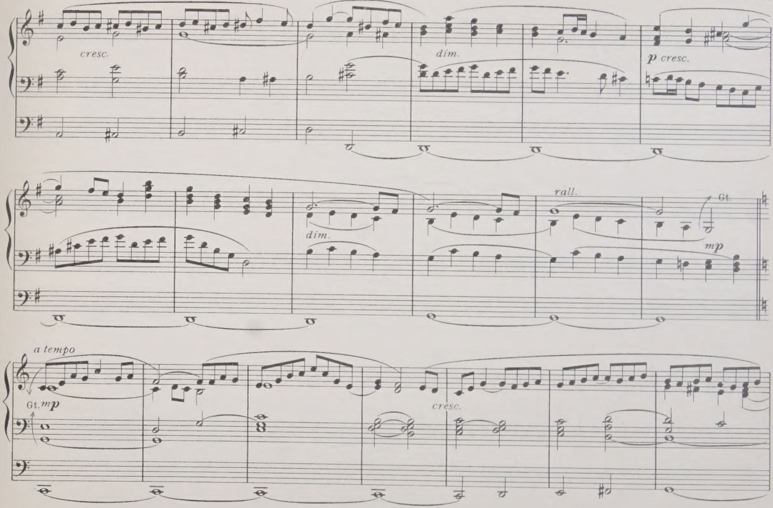
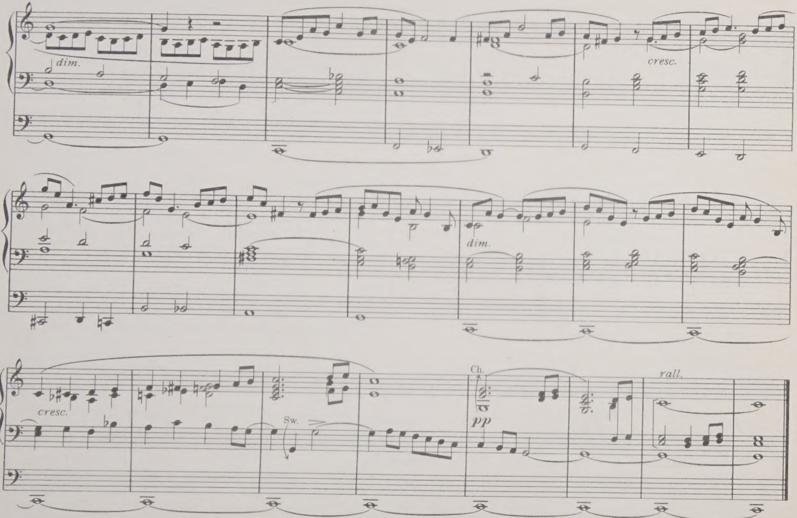

dim.
Ch.Dul.
p


Sw. Oboe
p
Ch.
Sw.
cresc.
Ch.


cresc.
decresc.
Gt.
mf
cresc.


Ch.
p dim.
p
Sw.
Ch.
Ch.


cresc.
dim.
p cresc.
dim.
rall.
Gt.
mp
a tempo
Gt. mp
cresc.


dim.
cresc.
dim.
cresc.
Sw.
Ch.
pp
rall.

In memory of his friend Dr BENNETT GILBERT, (d. 1885).

No 23.

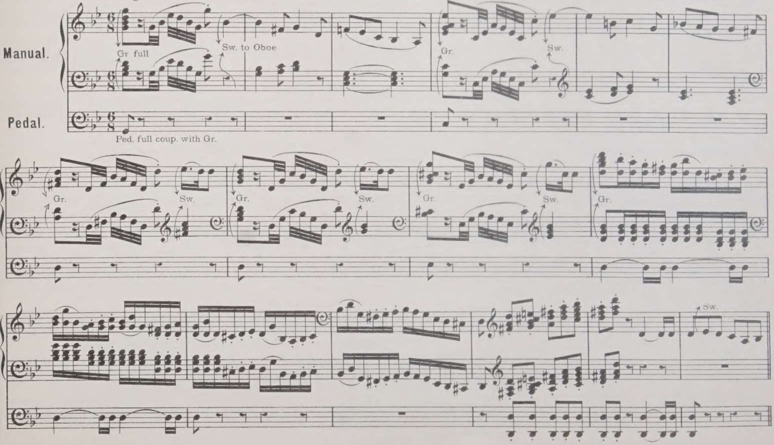
Offertoire. (S. Clement.)

Programme Annotation.

An Offertoire is virtually a piece of music to be performed during the collection of the Offertory. Modern composers of the French school, however, have written so large a number of pieces under this title, of a somewhat brilliant character in a simple form, that the word Offertoire has become to mean an organ piece of this particular style. This definition will certainly suit Mr Filby's piece; he has, however, associated with the title the name of S. Clement, so possibly there may be some cryptic allusion to that saint.

Allegro maestoso. M. 112 = ♪

W. C. FILBY.



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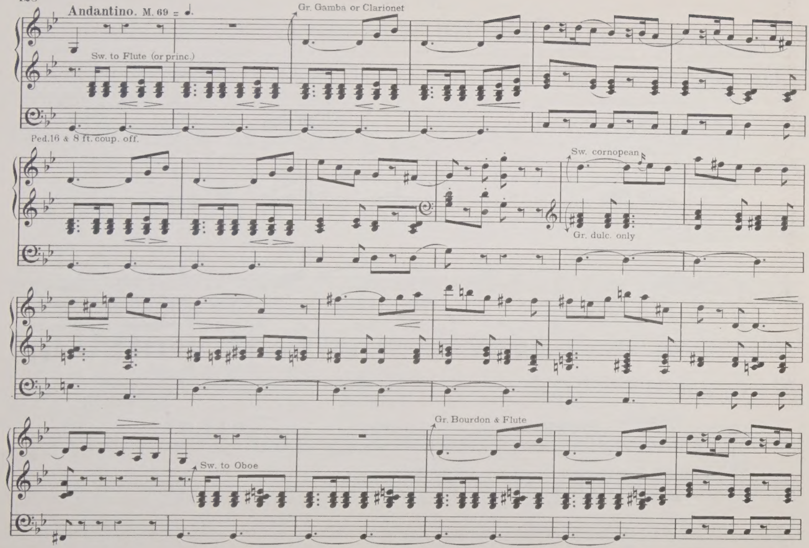
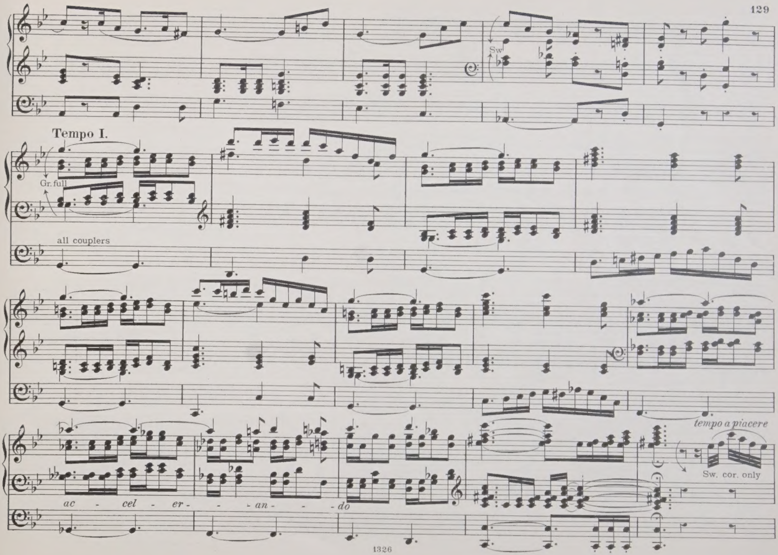
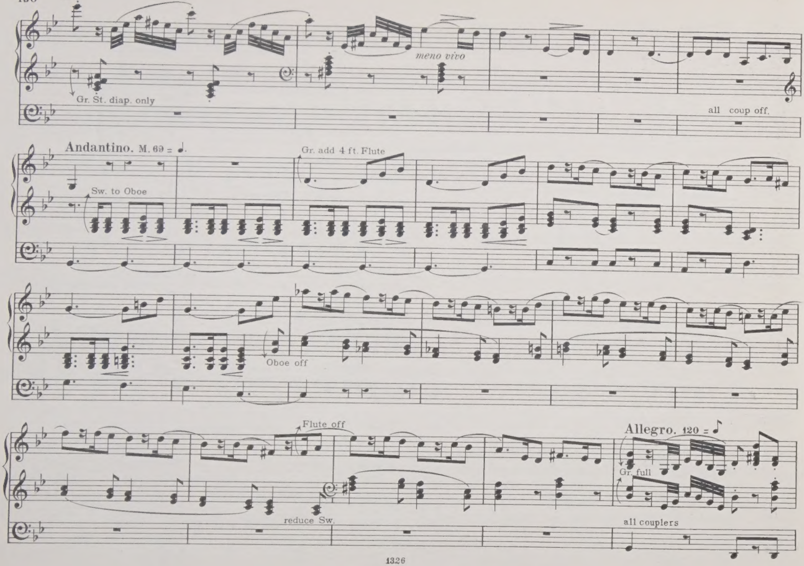
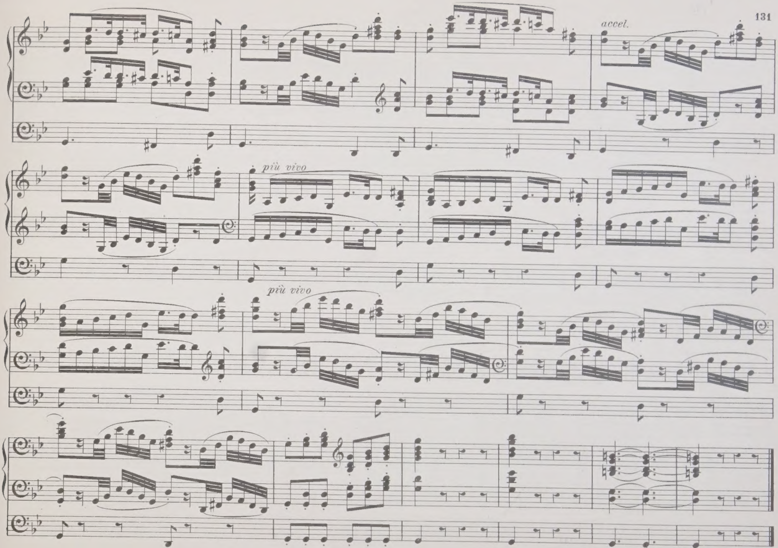

Andantino. M. 69 = ♩.
Gr. Gamba or Clarionet
Sw. to Flute (or princ.)
Ped. 16 & 8 ft. coup. off.
Sw. cornopean
Gr. dulc. only
Gr. Bourdon & Flute
Sw. to Oboe


Sw
Tempo I.
Gr. full
all couplers
tempo a piacere
Sw. cor. only
ac - cel - er - - an - - do


meno vivo
Gr. St. diap. only
all coup off.
Andantino. M. 69 = ♩.
Gr. add 4 ft. Flute
Sw. to Oboe
Oboe off
Flute off
reduce Sw.
Allegro. 120 = ♪
Gr. full
all couplers


accel.
più vivo
più vivo

Gt. Claribella.
Sw. to Prin. without Oboe.
Ped. Soft. 16 & 8 ft.
Coup. Sw. to Gt: Sw. to Ped:
Ped. to Gt.

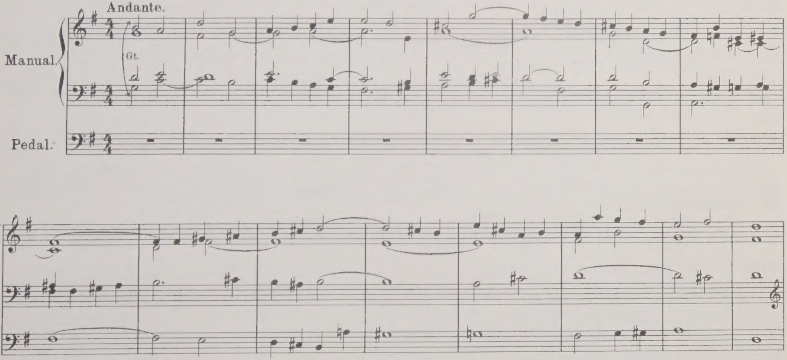
Nº 24.

Andante Religioso.

Programme Annotation.

The title of this composition adequately describes the character of the music, which is reflective and church like in feeling.

H. A. Scott.



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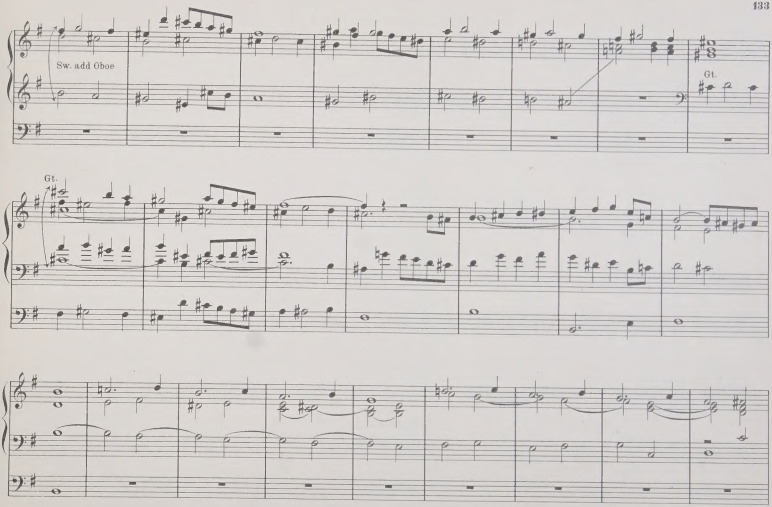
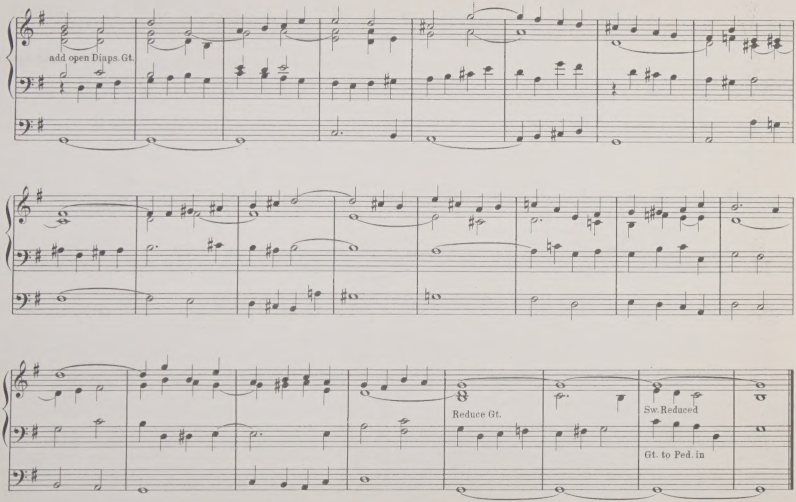

Sw. add Oboe
Gt.
Gt.


add open Diaps. Gt.
Reduce Gt.
Sw. Reduced
Gt. to Ped. in

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26 Melody in F ... ... L. Meadows White
27 Con Grandezza ... ... Charles Vincent

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No. 25.

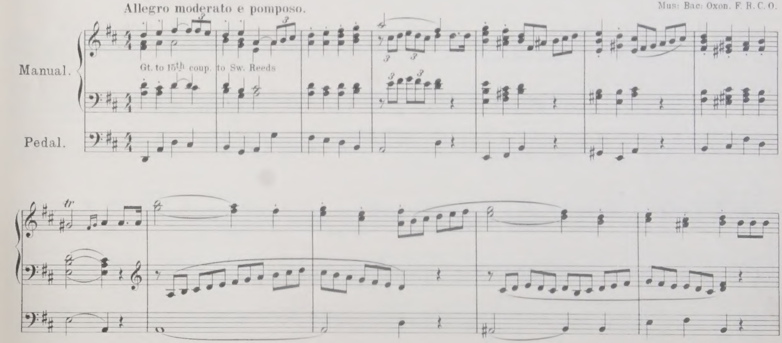
Alla Marcia in D.

Programme Annotation.

A grand postlude for Church use or a Recital piece in the style of a March; full of vigour and dignity, the latter being an essential characteristic for any composition used as a postlude to Divine service.

The Trio is in the Dominant key, and not the usual subdominant which in the March form one observes to be an almost invariable rule. The Coda is decided and bright.

A. H. Edwards.
Mus: Bac: Oxon. F. R. C. O.


Allegro moderato e pomposo.
Manual.
Pedal.
Gt. to 15th coup. to Sw. Reeds
3
tr

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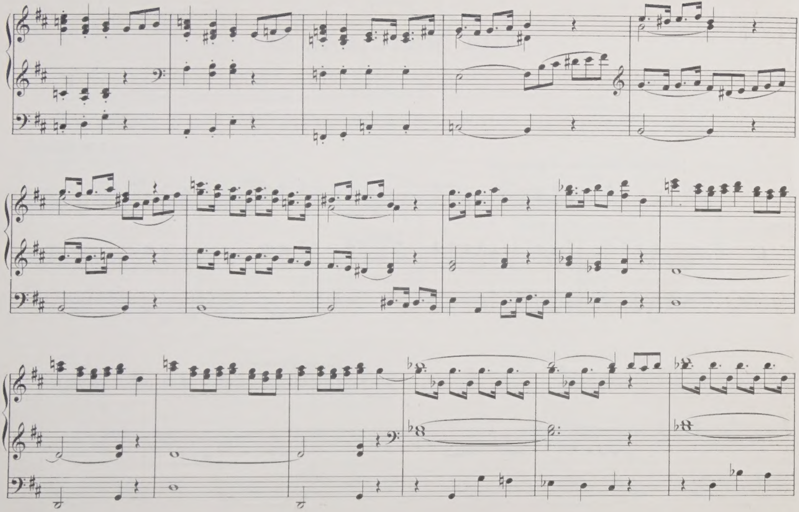
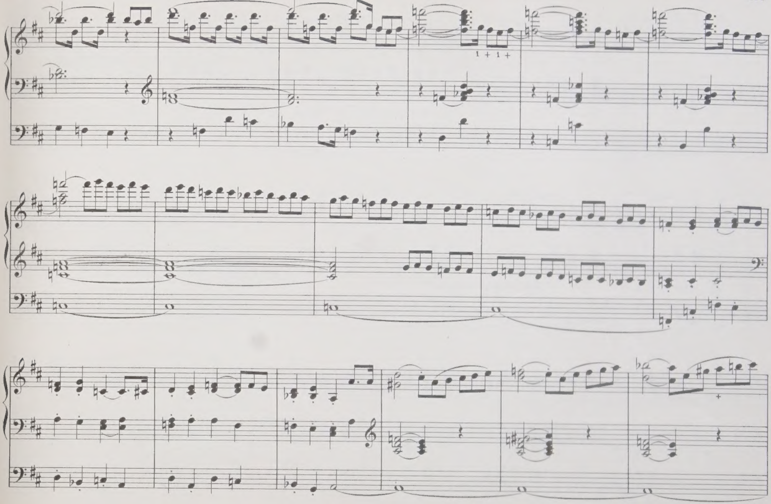
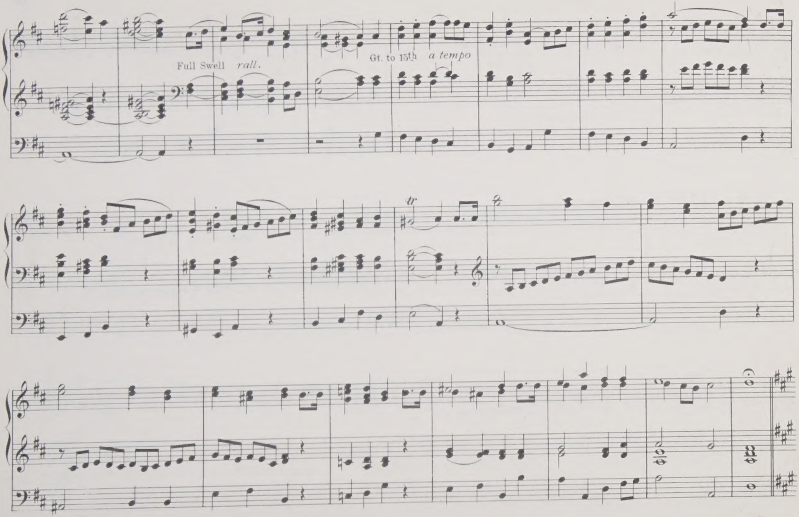
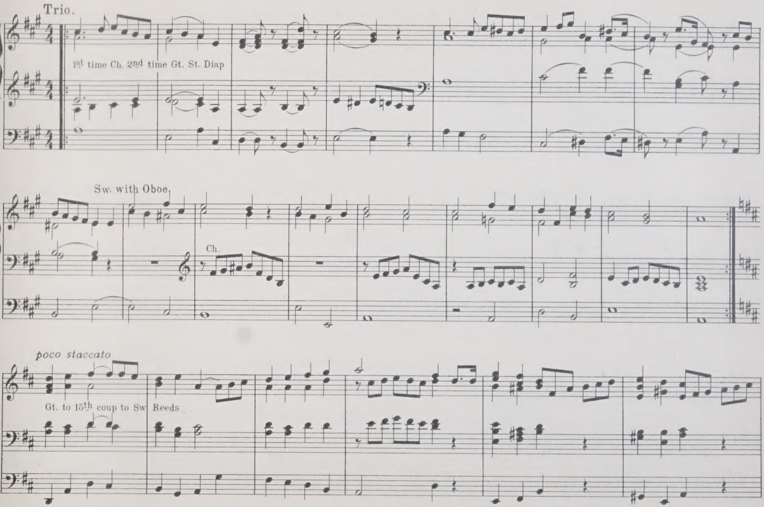
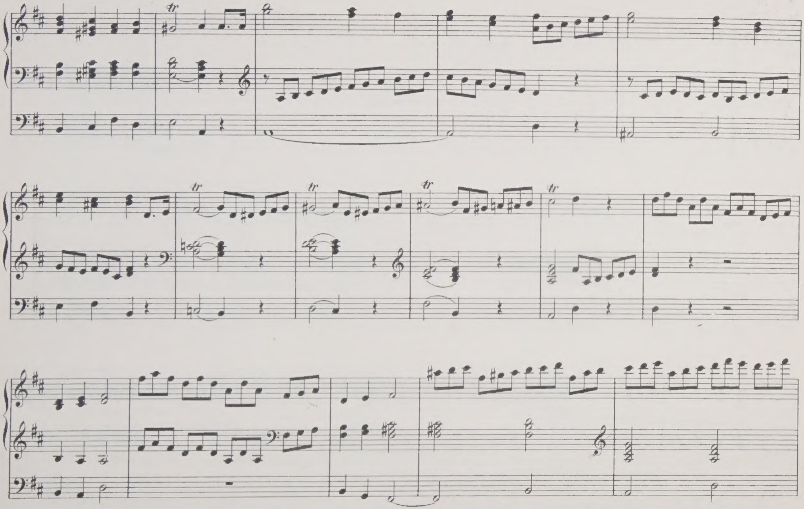
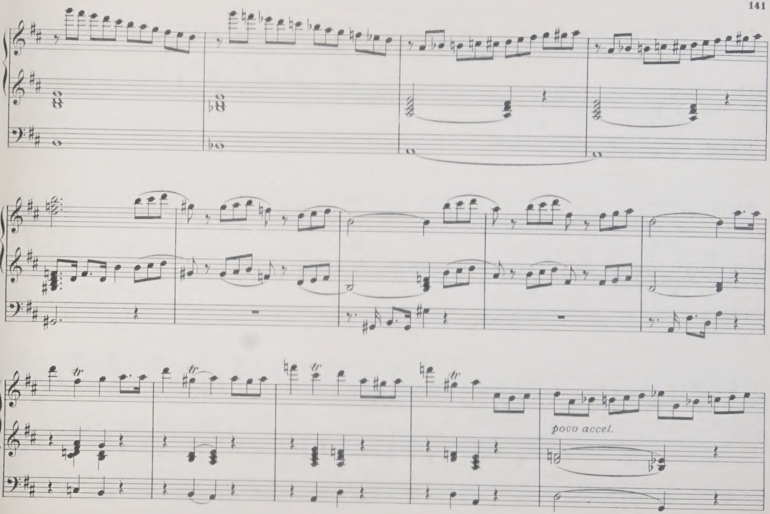


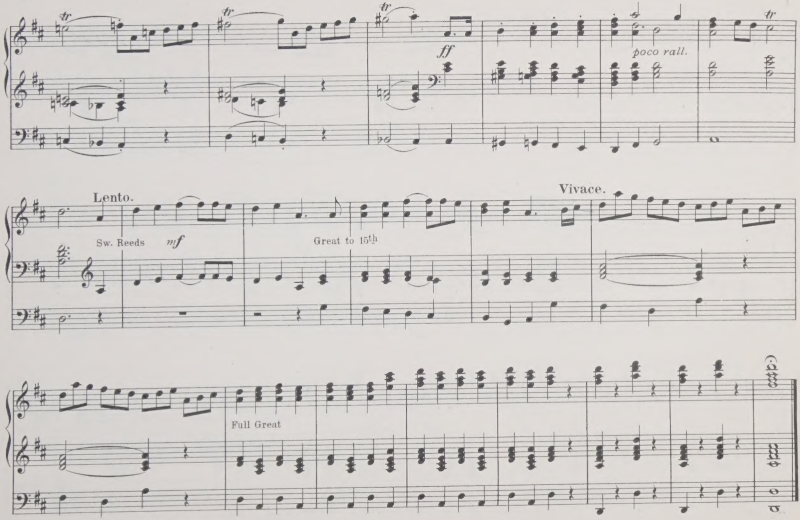

1 + 1 +


Full Swell
rall.
Gt. to 15th
a tempo
tr


Trio.
1st time Ch. 2nd time Gt. St. Diap
Sw. with Oboe
Ch.
poco staccato
Gt. to 15th coup to Sw Reeds


tr
tr
tr
tr
tr


tr
tr
tr
tr
poco accel.


tr
tr
tr
ff
poco rall.
tr
Lento.
Sw. Reeds
mf
Great to 15th
Vivace.
Full Great

To his Friend and former Master, EDWARD DEANE Esq
Organist of S. Mary Aldermary in the City of London.

Suggested Registering.

Solo	Harmonic: Fl. & Vox Hum. with Trem.
Sw.	Diaps.
Gt.	Doppel Flöti
Ch.	Clarinet
Ped.	Bourd. coup to Sw.

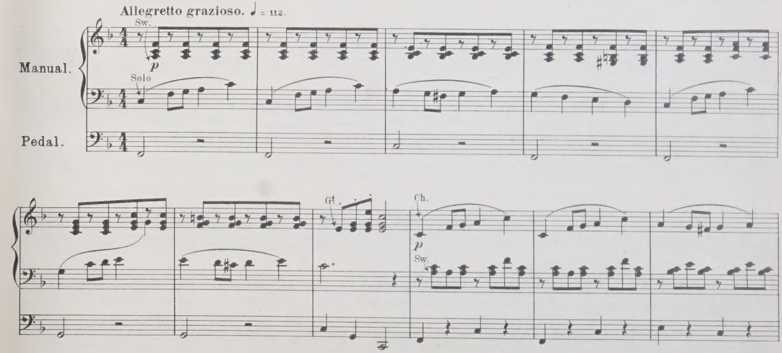
Nº 26.

Melody in F.

Programme Annotation.

A melodious piece well calculated to display the solo stops of an Organ. The first theme appears in the tenor and afterwards with slight alteration in the treble, a second strain beginning in D minor is similarly treated. An effective passage of descending sixths leads to a repetition in which the second theme undergoes an ingenious harmonic transformation. Another appearance of the passage of descending sixths introduces the coda, in which variations of the themes are attractively worked out.

L. Meadows White.



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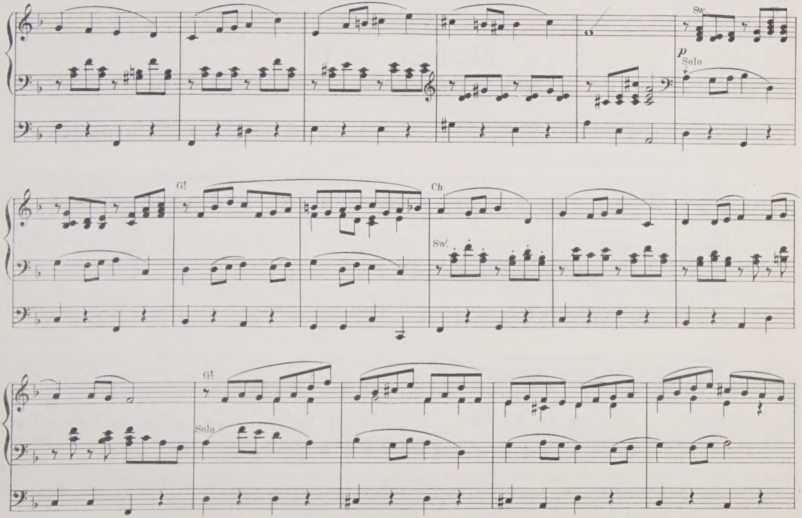
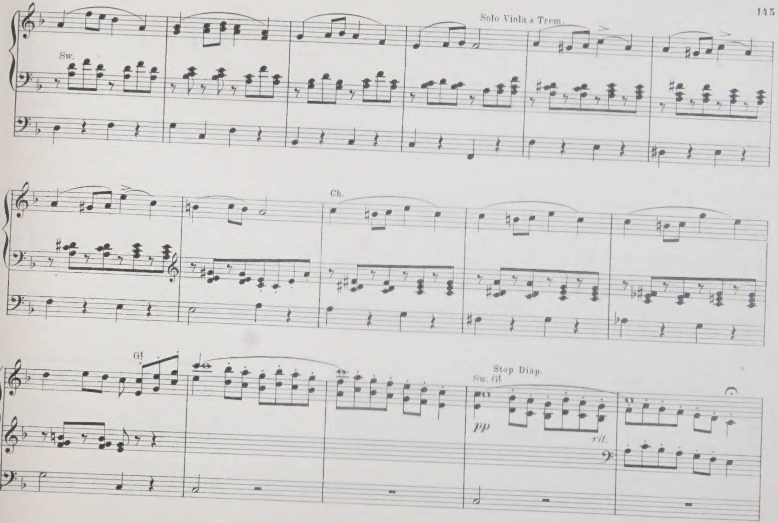
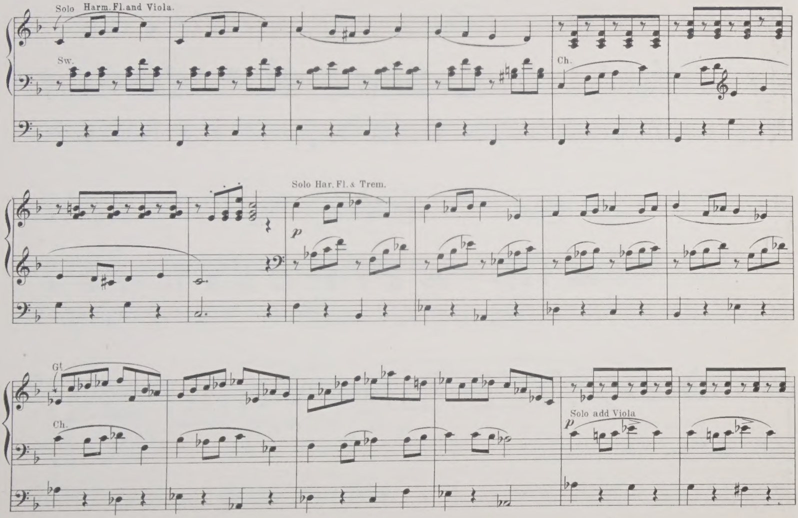
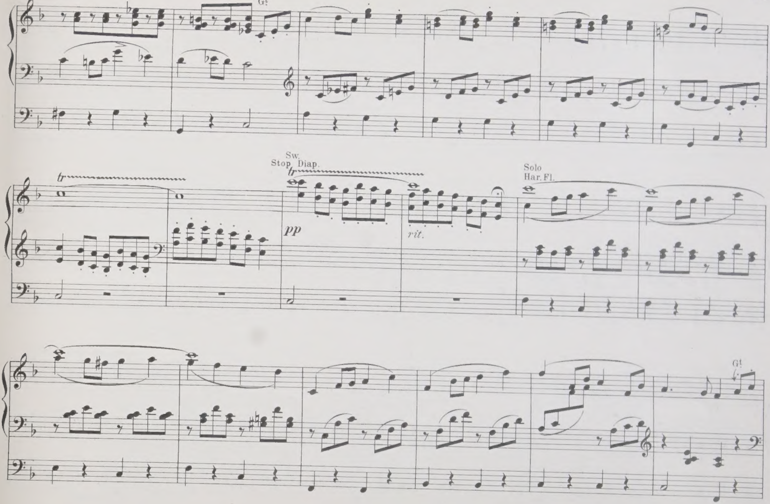
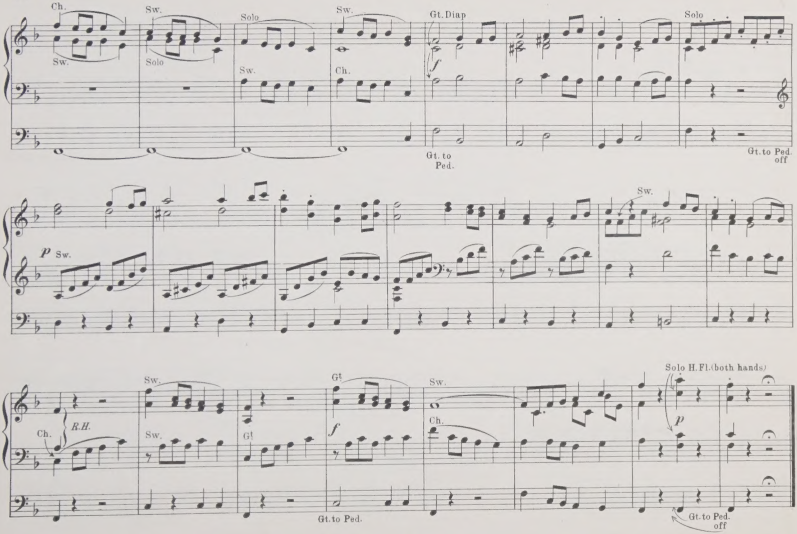
A?


Sw.
p
Solo
Gt
Ch
Sw.
Gt
Solo


Solo Viola & Trem.
Sw.
Ch.
Gt.
Stop Diap.
Sw. Gt.
pp
rit.


Solo
Harm. Fl. and Viola.
Sw.
Ch.
Solo Har. Fl. & Trem.
p
Gt.
Ch.
Solo add Viola
p


Gt
tr
Sw.
Stop Diap.
tr
pp
rit.
Solo
Har. Fl.
Gt


Ch.
Sw.
Sw.
Solo
Solo
Sw.
Sw.
Ch.
Gt. Diap
f
Gt. to Ped.
Solo
Gt. to Ped. off
p Sw.
Sw.
Ch.
R.H.
Sw.
Sw.
Gt
Gt
f
Gt. to Ped.
Sw.
Ch.
Solo H. Fl. (both hands)
p
Gt. to Ped. off

To ROGER ASCHAM Esq^re, Port Elizabeth S. Africa.

Suggestions for Registering.

Swell Full, closed.
Great. 16. 8 & 4 with Sw. Coup.
Ch. Full.
Ped. 16 & 8 coup: to G^t

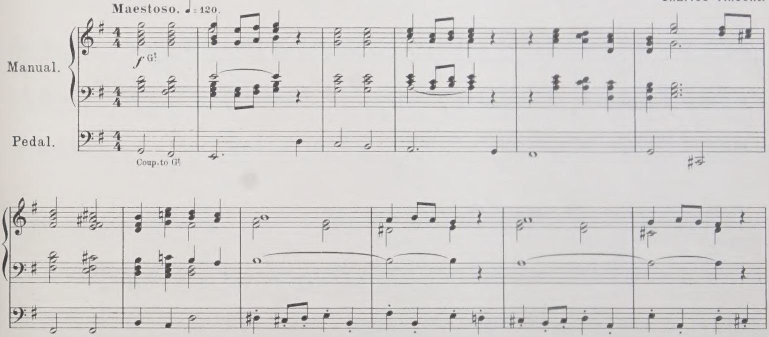
Nº 27.

Con Grandezza.

Programme Annotation.

As the name of this piece implies, it is dignified and majestic in character. It is of the Postlude type and, if not too short, might be suitable for performance at the conclusion of a service. The movement is well adapted to display the full power of an instrument.

Charles Vincent.



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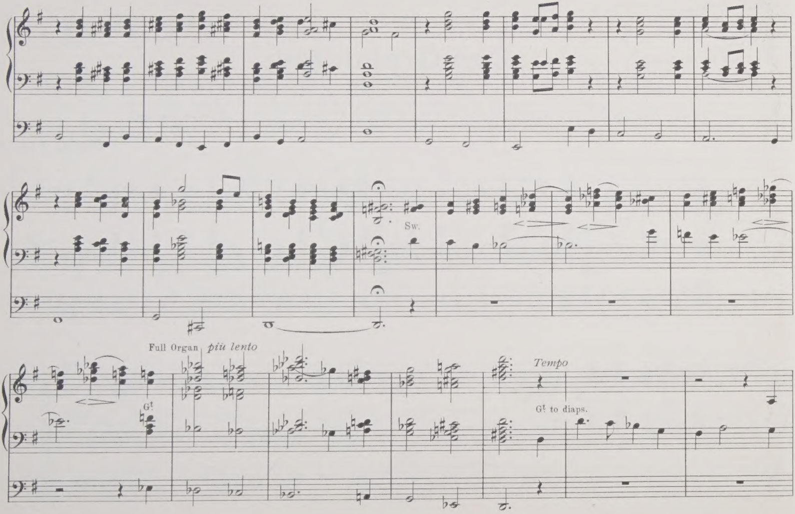
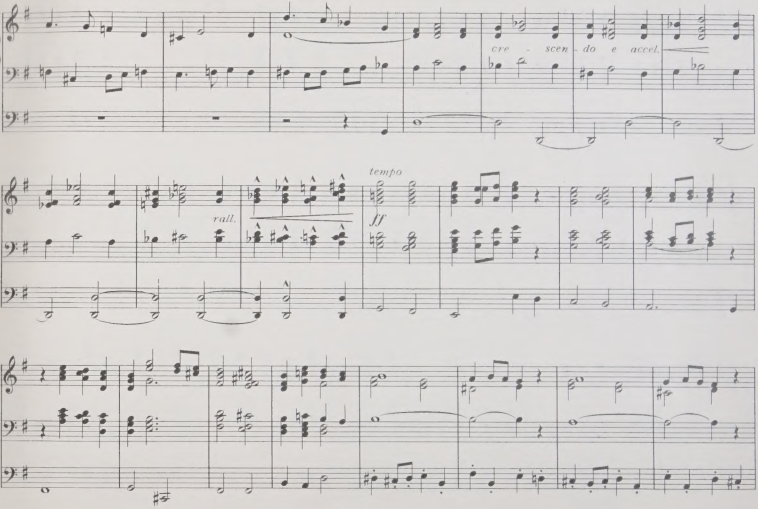
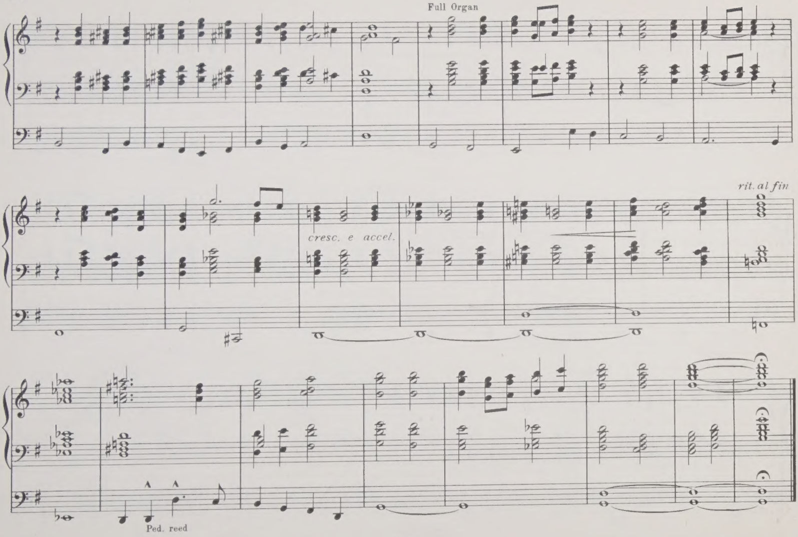

Sw.
Full Organ
più lento
Gt
Tempo
Gt to diaps.


cre - scen - do e accel.
rall.
tempo
ff


Full Organ
cresc. e accel.
rit. al fin
Ped. reed

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3. do. do. **D** (No. 1.)
4. do. do. **A** (No. 2.)
5. do. do. **D** (No. 2.)
6. do. do. **G**
7. do. do. **C**
8. **Prelude in G.**
9. **Communion.**
10. **Adagio Grazioso.**
11. **Funeral March.**
12. **Improvisation.**
13. **Selah.**

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Gt. 8 ft. op. Diap.
Sw. 16 8 & 4 ft.
Ped. 16 & 8 ft. Coup. to Sw.

No. 28.

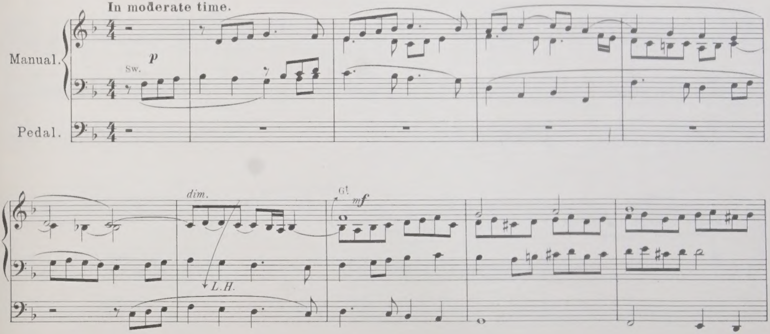
Prelude.

on Goudimel's "TOULON."

Programme Annotation.

An old sixteenth century melody forms the theme of this Prelude. In Sternhold and Hopkins, it is set to the 124th Psalm, and is generally attributed to Claude Goudimel; who numbered Palestrina among his pupils. To the familiar modern version, here used, we may apply Sir John Hawkin's phrase:– "apt notes... *altered and sophisticated!*" Modelled on Bach's famous "Choral Preludes," the present piece employs Goudimel's air as a *canto fermo*, and from this all other material is derived; the parts entering in passages of imitation formed from the theme, but generally in shorter notes; that is, *in diminution*.

Edmondstoune Duncan.



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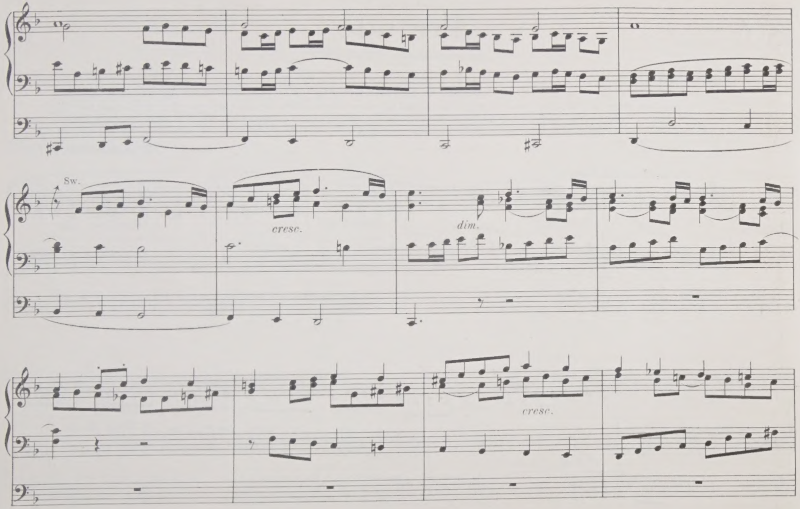
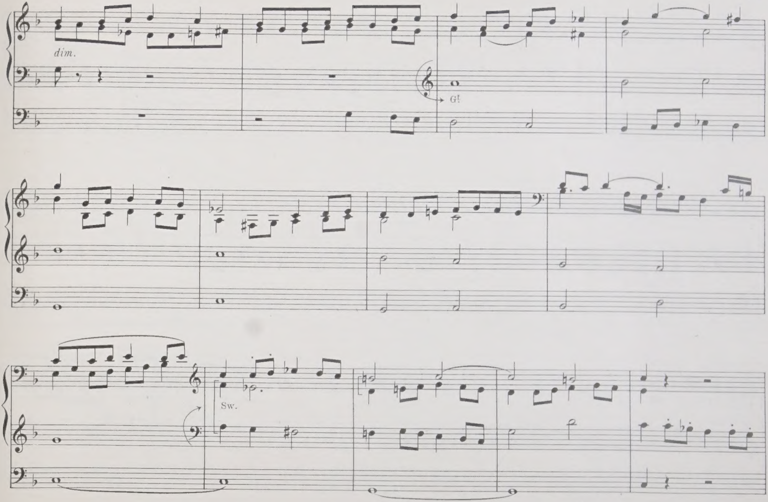
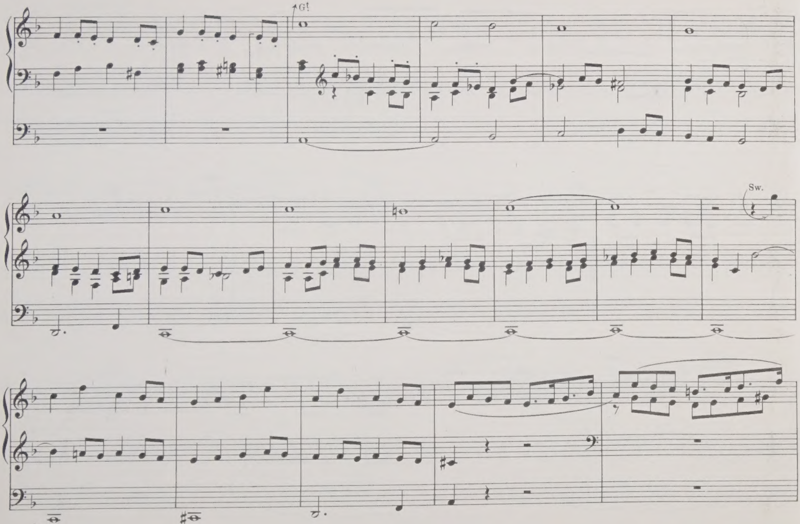
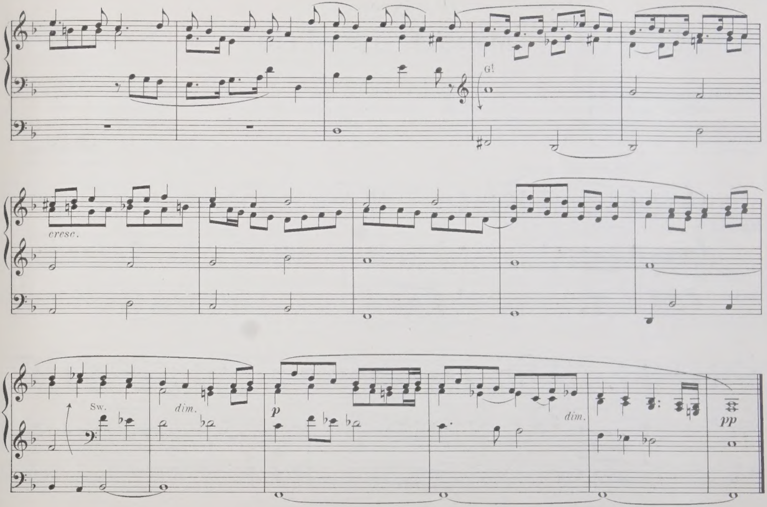

Sw.
cresc.
dim.
cresc.


dim.
G!
Sw.


Gt.
Sw.


G!
cresc.
Sw.
dim.
p
dim.
pp

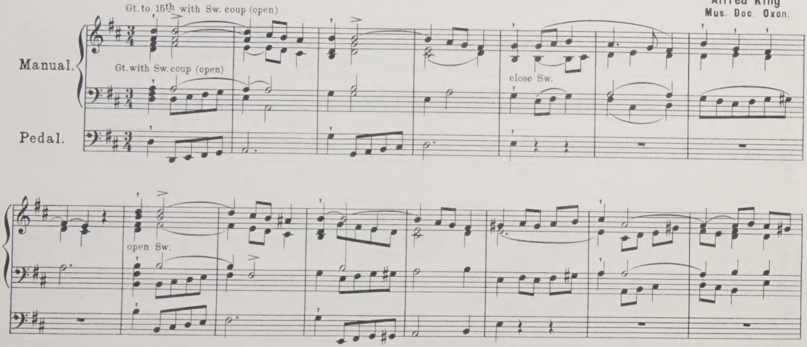
Nº 29.

Minuet and Trio.

Programme Annotation.

A dignified Minuet of the *pomposo* style. A feature in this composition is the Trio, which is written in three parts for two manuals and pedals, the parts played on the manuals being in Canon. ☿

Alfred King
Mus. Doc. Oxon.


Gt. to 15th with Sw. coup (open)
Manual.
Gt. with Sw. coup (open)
Pedal.
close Sw.
open Sw.

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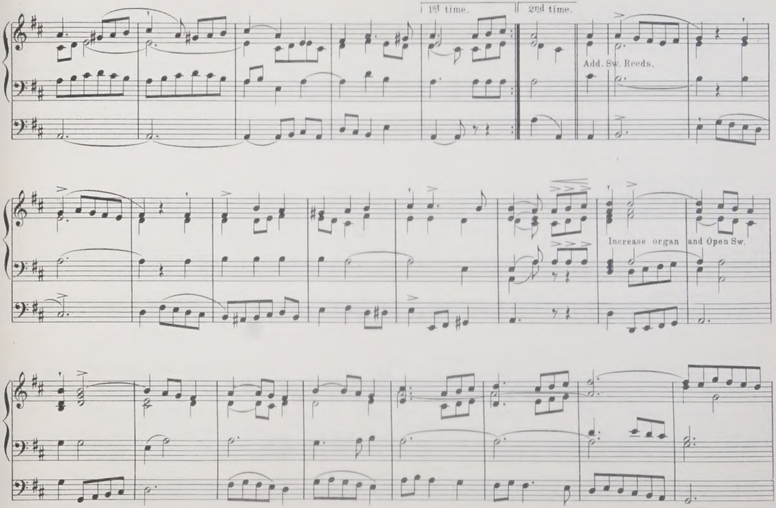
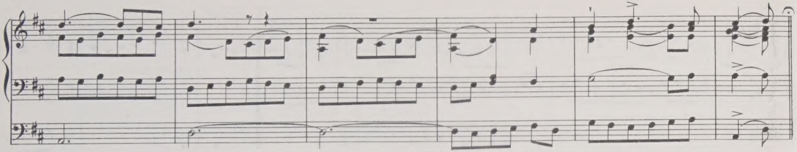
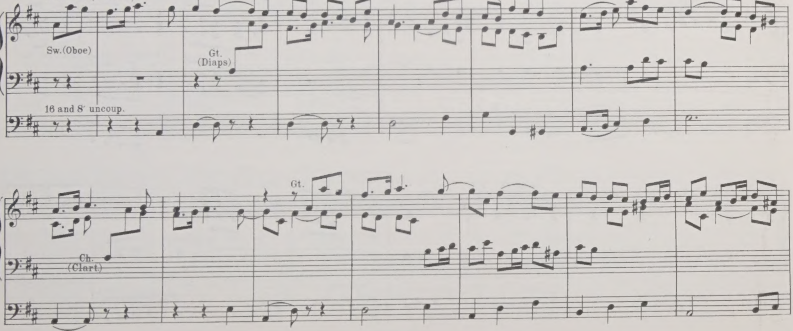
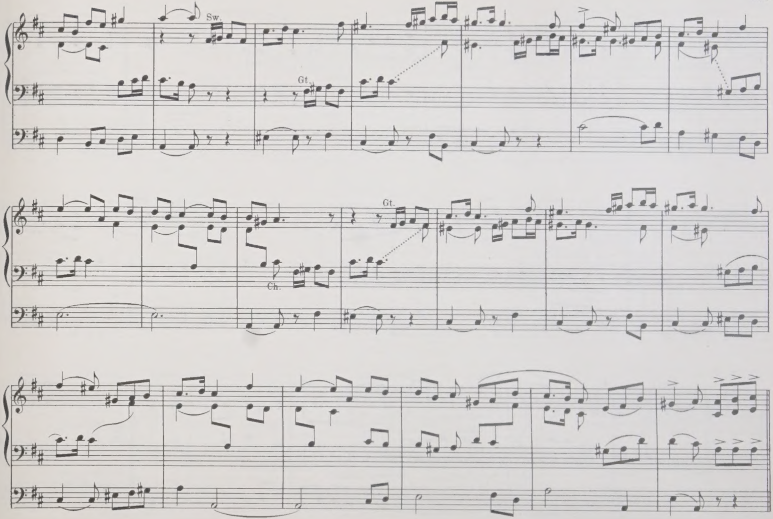
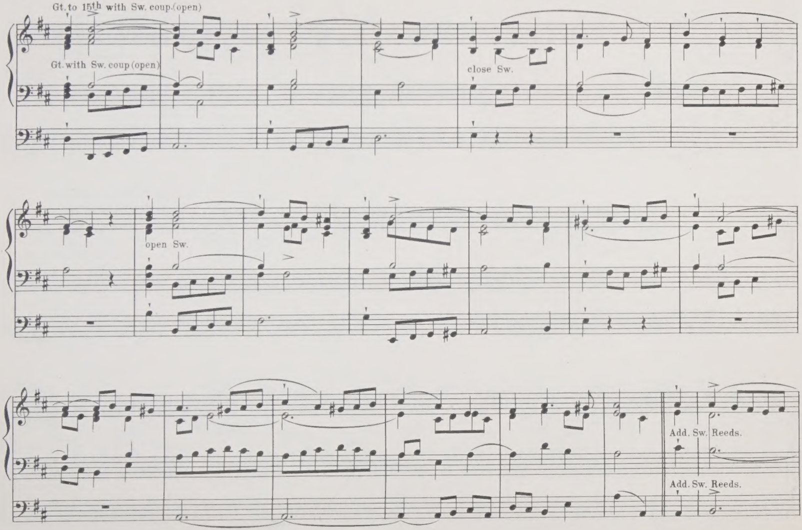

1st time.
2nd time.
Add. Sw. Reeds.
Increase organ and Open Sw.

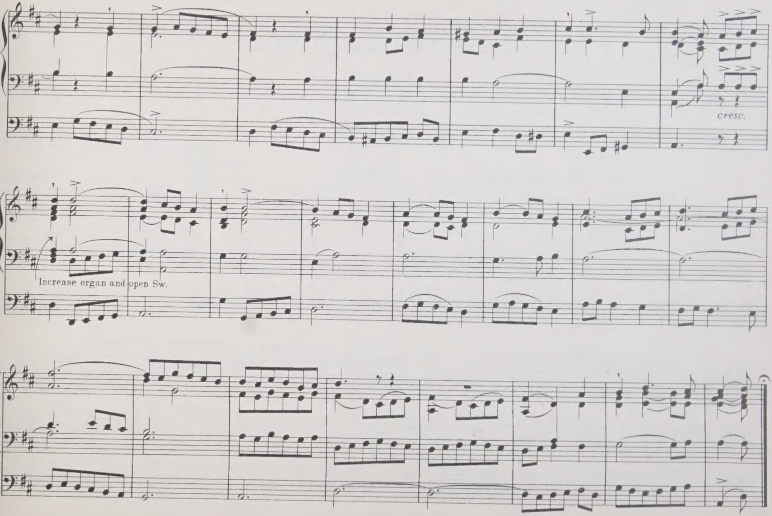


TRIO. (Canon)


Sw.(Oboe)
Gt.
(Diaps)
16 and 8′ uncoup.
Ch.
(Clart.)
Gt.


Sw.
Gt.
Gt.
Ch.


Gt. to 15th with Sw. coup.(open)
Gt. with Sw. coup (open)
close Sw.
open Sw.
Add. Sw. Reeds.
Add. Sw. Reeds.


cresc.
Increase organ and open Sw.

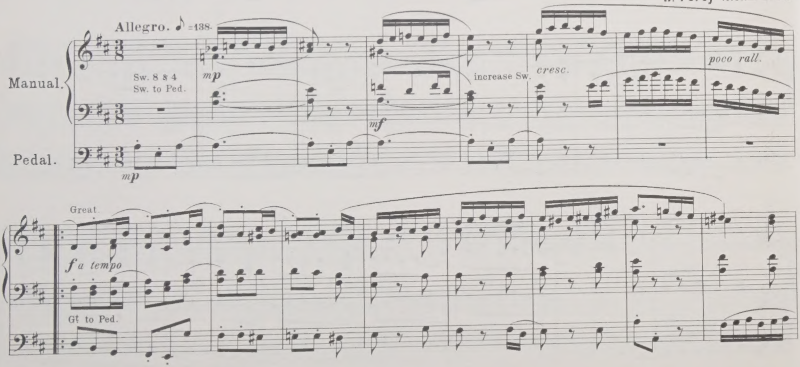
Nº 30.

Scherzo Nuptiale.

Programme Annotation.

The Scherzo is a composition in a quicker *tempo* and of a lighter character than the Minuet, its introduction into the Symphony in place of the Minuet is chiefly due to Beethoven. This Scherzo was composed for performance at a wedding.

H. Percy Richardson.


Allegro. ♪=138.
Manual.
Pedal.
Sw. 8 & 4
Sw. to Ped.
mp
mf
increase Sw.
cresc.
poco rall.
mp
Great.
f a tempo
Gt to Ped.

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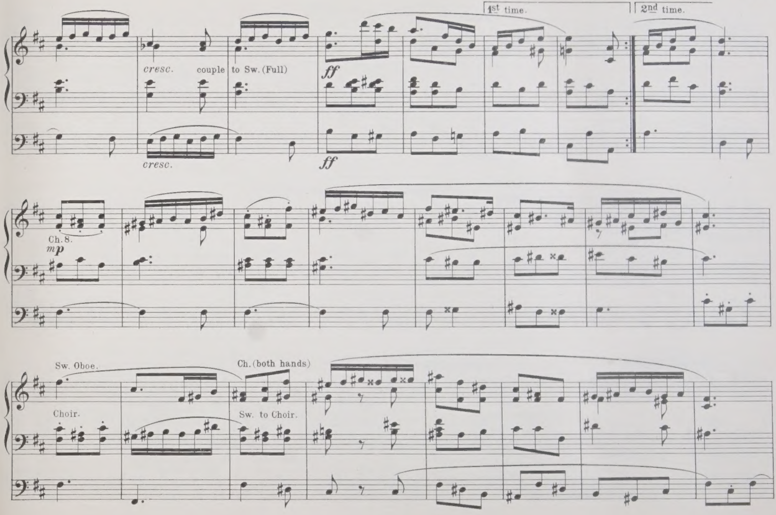
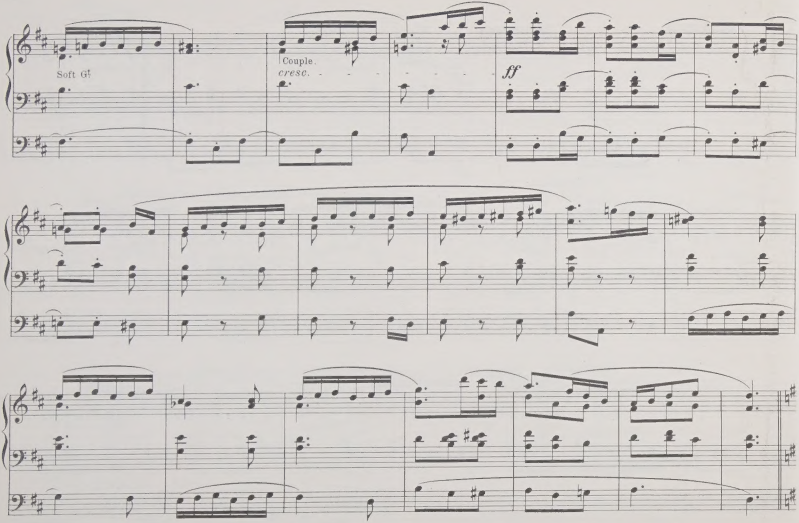
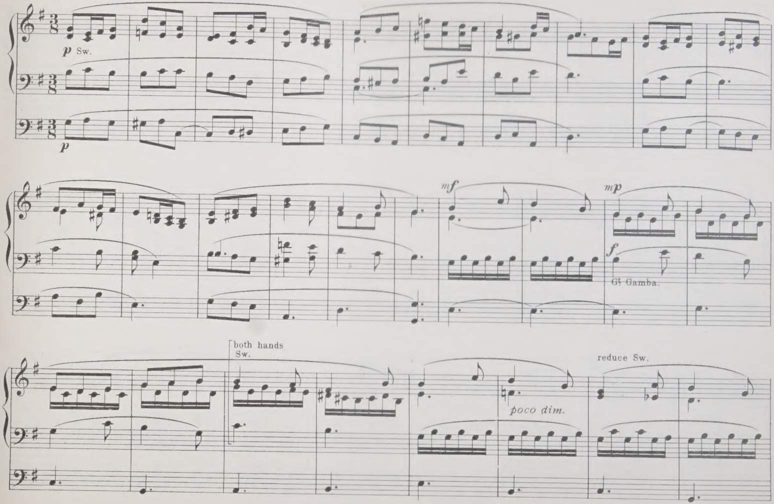
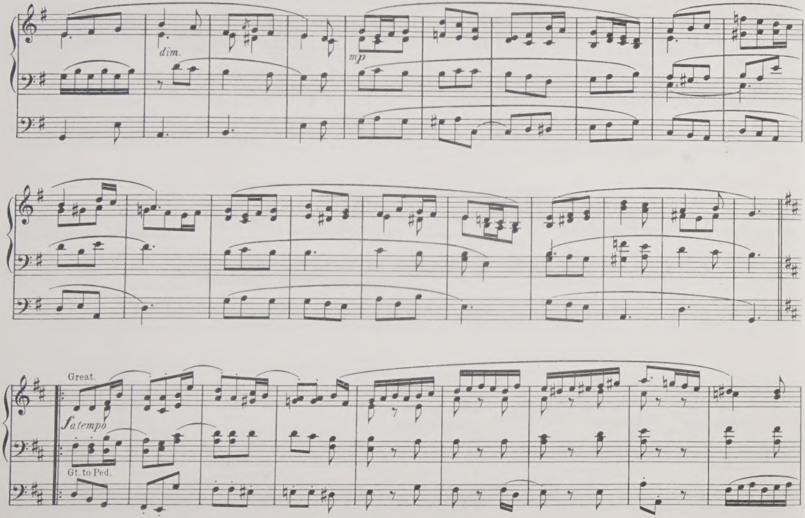
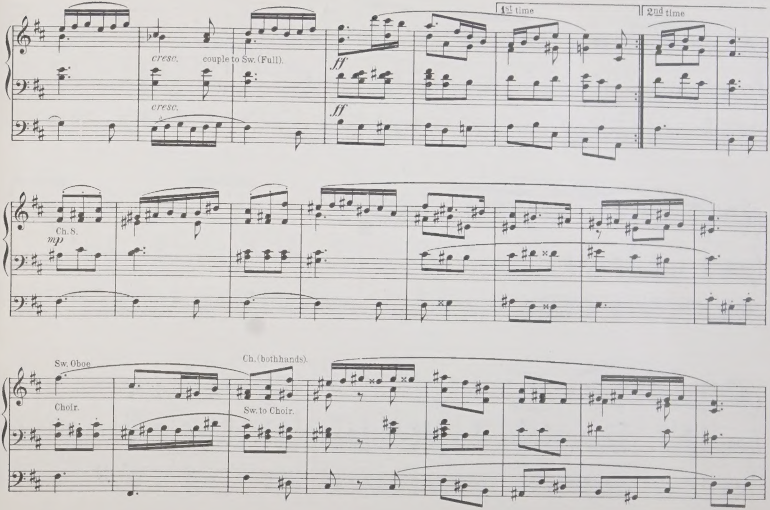

1st time.
2nd time.
cresc.
couple to Sw. (Full)
cresc.
ff
ff
Ch. 8.
mp
Sw. Oboe.
Choir.
Ch. (both hands)
Sw. to Choir.

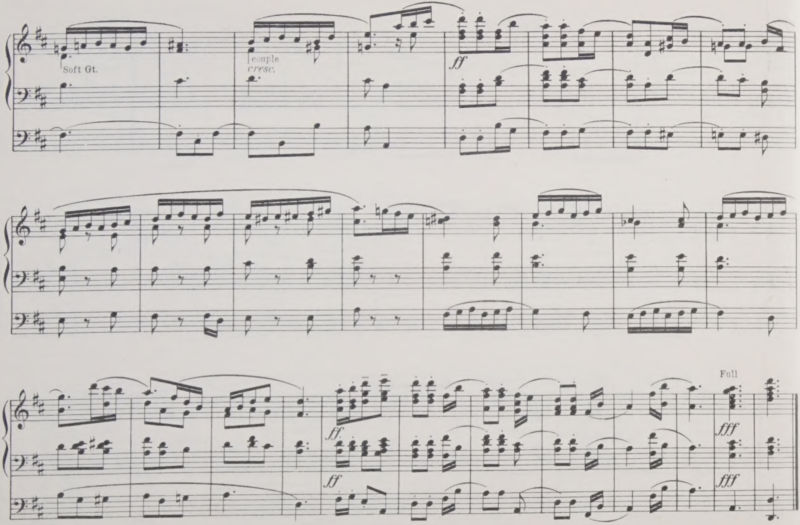

Soft Gt
Couple.
cresc.
ff

Trio.


p Sw.
p
mf
mp
f
Gt Gamba.
both hands
Sw.
poco dim.
reduce Sw.


dim.
mp
Great.
f a tempo
Gt. to Ped.


1st time
2nd time
cresc.
couple to Sw. (Full).
cresc.
ff
ff
Ch. 8.
mp
Sw. Oboe
Choir.
Ch. (bothhands).
Sw. to Choir.


Soft Gt.
couple
cresc.
ff
ff
ff
Full
fff
fff

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5. **do. do. D** (No. 2.)
6. **do. do. G**
7. **do. do. C**
8. **Prelude in G.**
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10. **Adagio Grazioso.**
11. **Funeral March.**
12. **Improvisation.**
13. **Selah.**

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Book XI. **June 1st, 1902.**

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32 Chœur Ecclesiastique ... ... " "
33 Impromptu Grazia ... ... " "

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To my nephew J. V. Haswell.

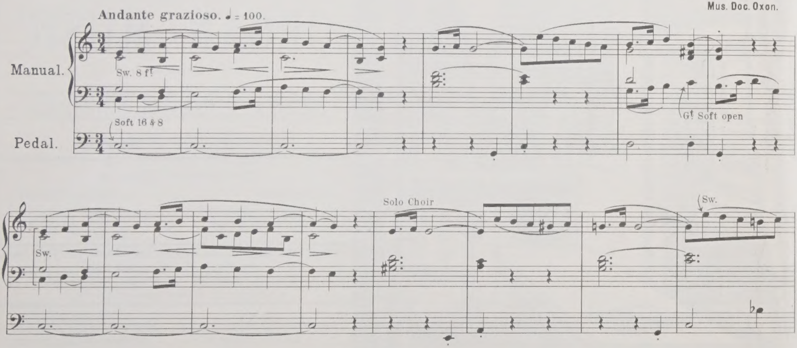
Nº 31.

Meditation.

Programme Annotation.

This Meditation is a soft piece, reposeful in character, somewhat in the style of an improvisation and suitable as an introductory voluntary. A voluntary for this purpose should not distract, nor attract the attention of the worshipper, but should imperceptibly direct the mind and prepare it for contemplation and meditation.

Charles Vincent.
Mus. Doc. Oxon.


Andante grazioso. ♩= 100.
Manual.
Pedal.
Sw. 8 ft.
Soft 16 & 8
Gt. Soft open
Sw.
Solo Choir
Sw.

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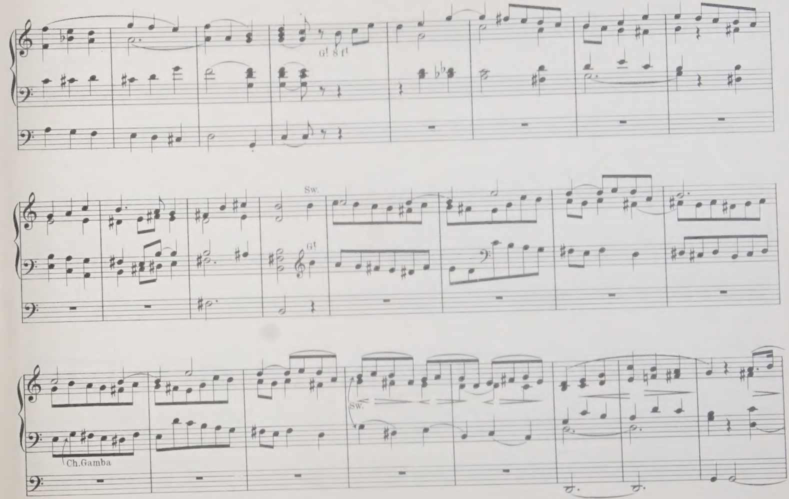
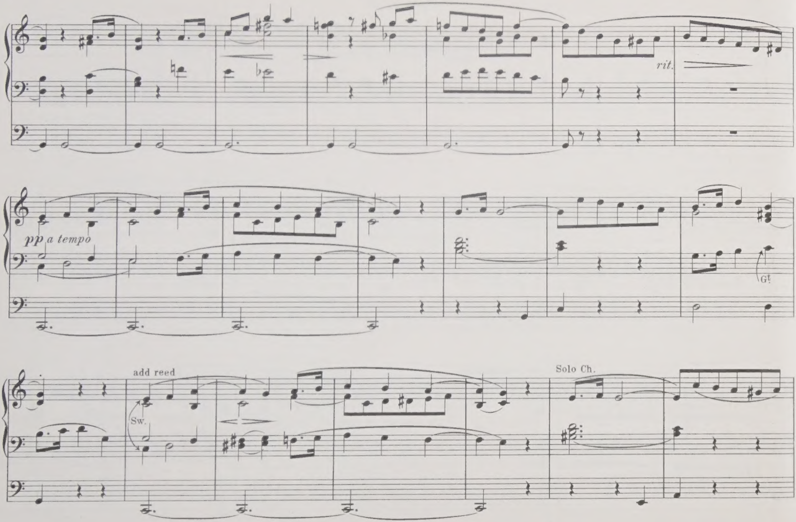
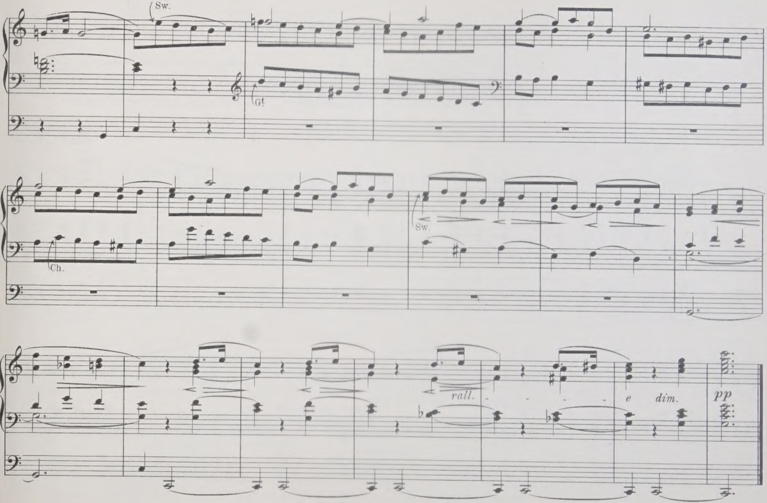

Gt 8 ft
Sw.
Gt
Ch.Gamba
Sw.


rit.
pp a tempo
Gt.
add reed
Sw.
Solo Ch.


Sw.
Gt
Ch.
Sw.
rall.
e dim.
pp

To my friend Dr H. Walmsley Little.

No. 32.

Chœur Ecclesiastique.

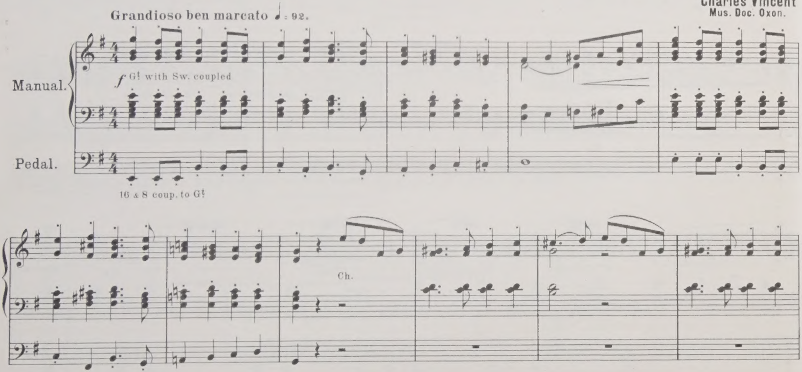
Programme Annotation.

The word Choeur means chorus, and though a chorus is generally understood to be a vocal composition for a number of voices, it is a favourite title for an organ piece with a strongly marked rhythm of the Grandioso type.

In this composition there is a slight ambiguity in the tonality of the opening phrase, chiefly through beginning with the chord of E minor, the piece being really in G major, this effect is often observed in old ecclesiastical music therefore the title "Choeur Ecclesiastique."

The contrasted passages for the different manuals render the piece particularly effective for displaying the capabilities and resources of an Organ.

Charles Vincent
Mus. Doc. Oxon.



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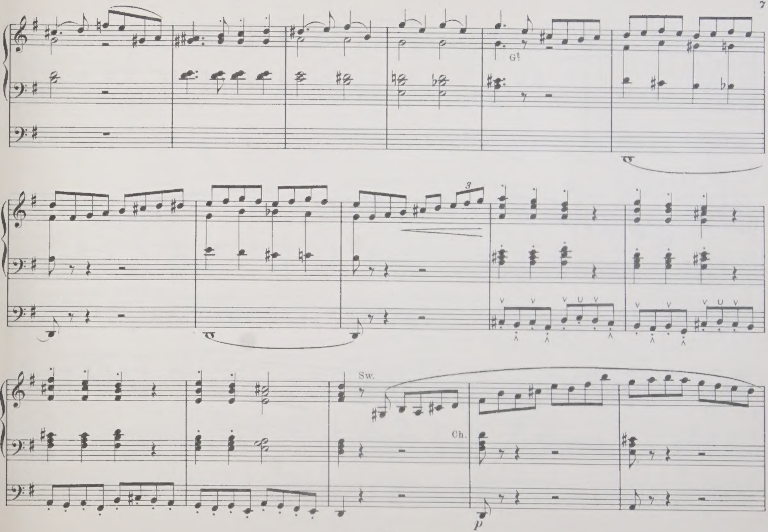
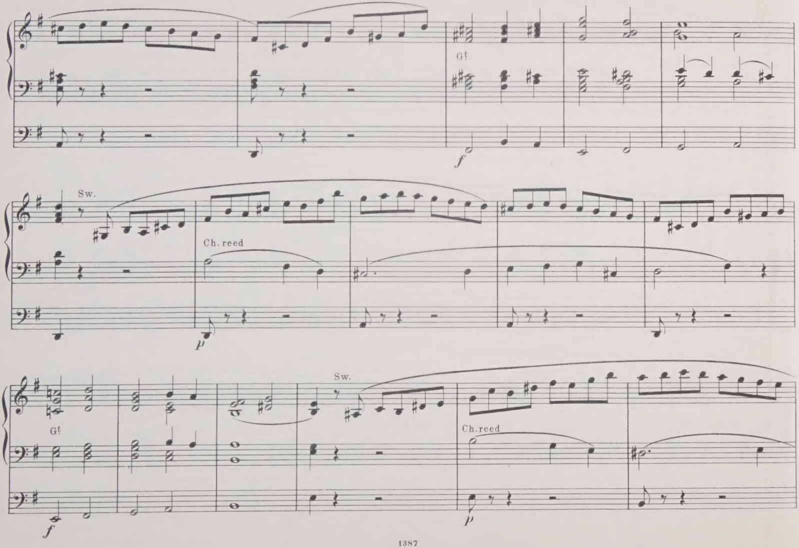
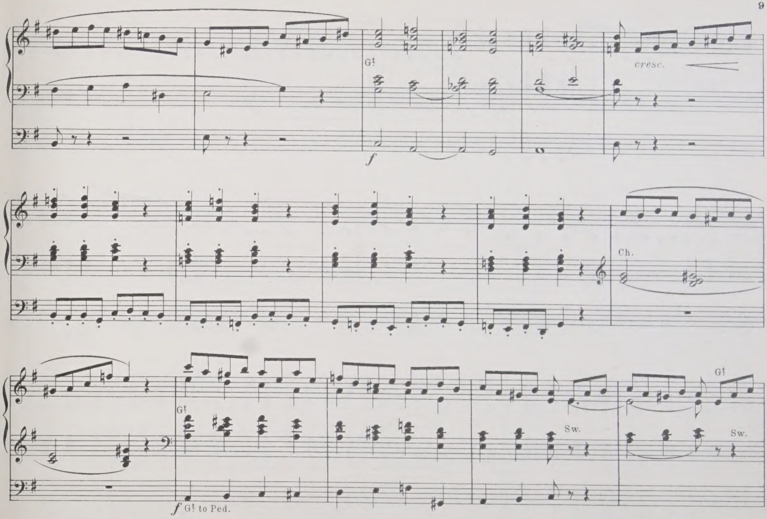
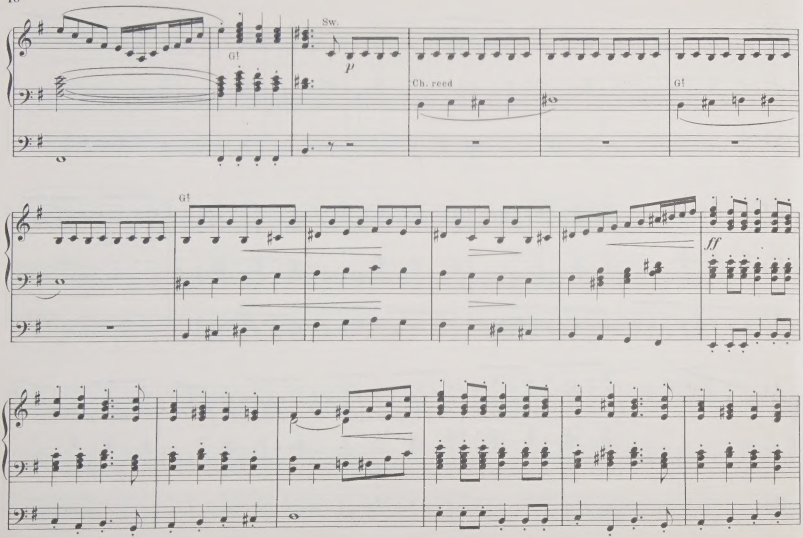
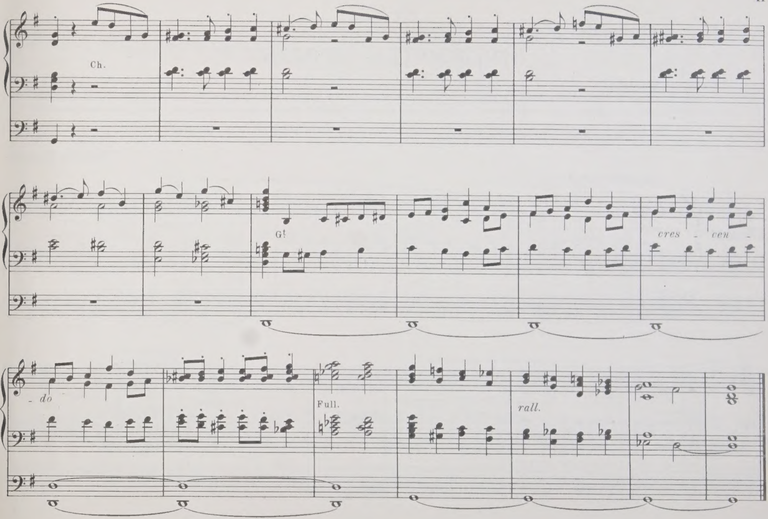

Gt
3
Sw.
Ch.
p


Gt.
f
Sw.
Ch. reed
p
Gt.
f
Sw.
Ch. reed
p


Gt
f
cresc.
Ch.
Gt
f Gt to Ped.
Sw.
Gt
Sw.


G!
Sw.
p
Ch. reed
G!
G!
ff


Ch.
G!
cres - cen - do
Full.
rall.

To my friend G. E. Bambridge Esq.re F. R. A. M.

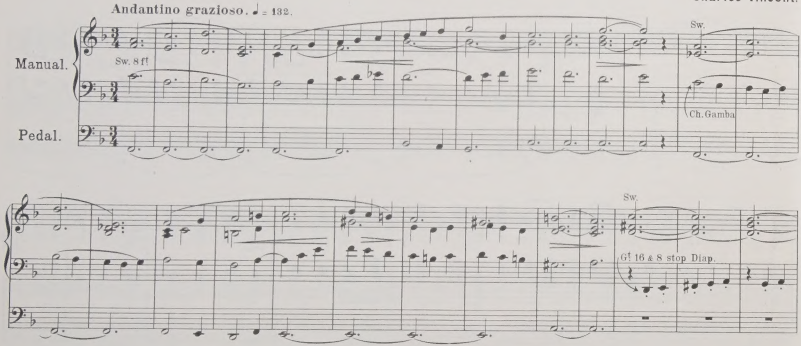
No 33.

Impromptu Grazia.

Programme Annotation

This little piece is in the nature of an extemporization, the natural flow of the melodies and harmonies being unpremeditated. In the middle section (Key of C Major) is an illustration of a simple device frequently adopted by those who improvise, and which proves most effective on nearly every organ.

Charles Vincent.


Andantino grazioso. ♩= 132.
Manual.
Pedal.
Sw. 8 ft
Sw.
Ch. Gamba
Sw.
Gt 16 & 8 stop Diap.

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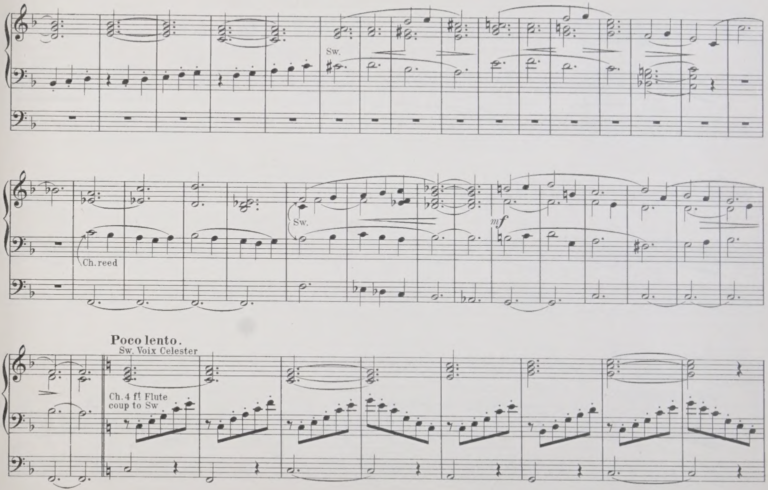
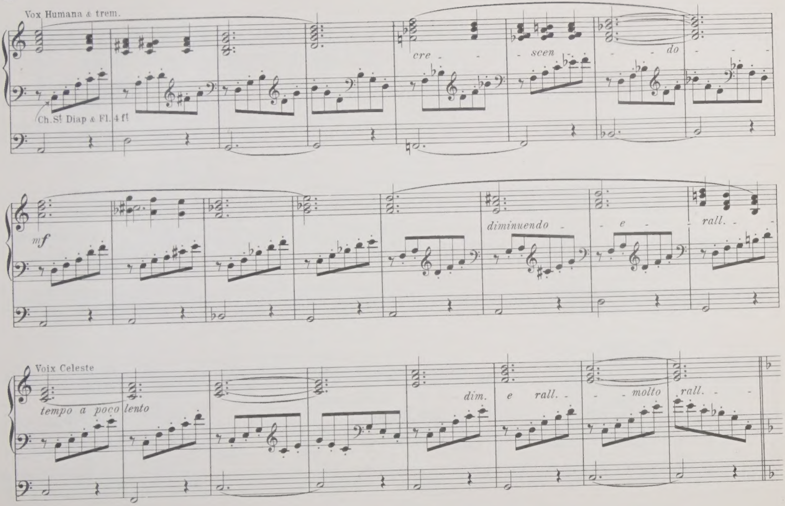
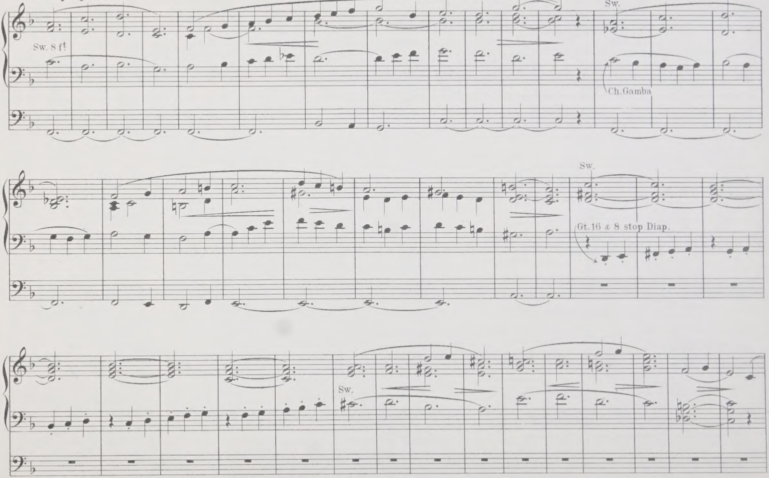
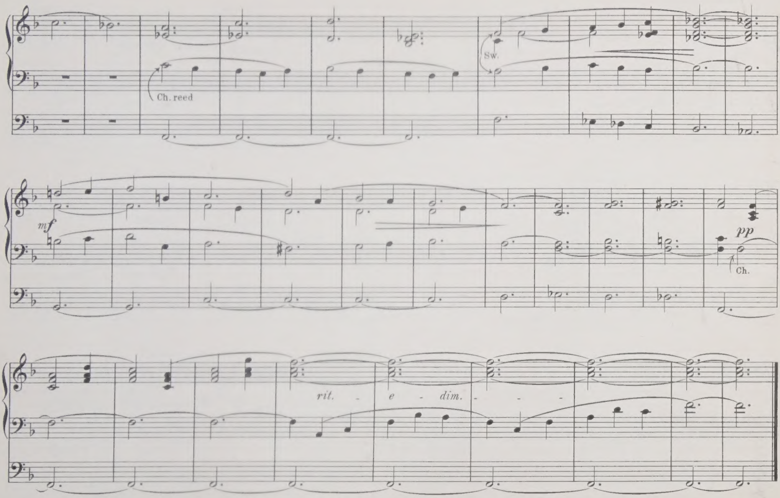

Sw.
Ch.reed
Sw.
mf
Poco lento.
Sw. Voix Celester
Ch. 4 ft Flute
coup to Sw


Vox Humana & trem.
Ch.St Diap & Fl. 4 ft
cre - - scen - - do - - -
mf
diminuendo - - e - rall. -
Voix Celeste
tempo a poco lento
dim. e rall. - - molto rall. - -

Tempo primo.


Sw. 8 ft
Sw.
Ch.Gamba
Sw.
Gt.16 & 8 stop Diap.
Sw.


Ch. reed
Sw.
mf
pp
Ch.
rit. - e - dim. - - - -

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Book XII. **July 1st, 1902**

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34 Andante con grazia ... ... G. P. Hardibeck
35 Andantino ... ... Herbert Sanders
36 Barcarolle ... ... H. Crackell

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Dedicated to my friend ALFRED HOLLINS Esq.

Nº 34.

Andante con Grazia.

(CARILLON.)

Programme Annotation.

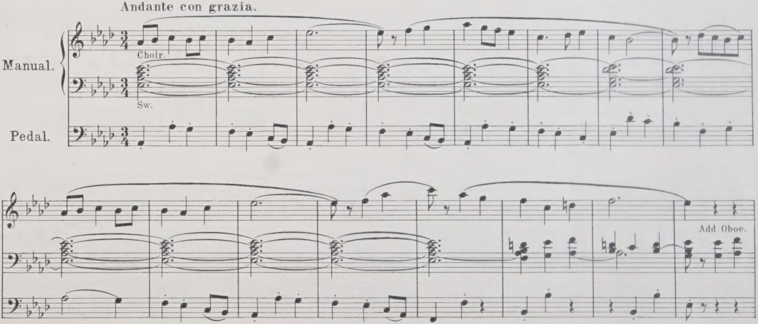
This solo gained the first prize in the "Feis Ceoil" 1902 adjudicator Dr C. V. Stanford.

The composer evidently had in his mind the sound of Church bells, for the first theme is accompanied in the pedals by a characteristic bell theme and the second subject is the well known Westminster Chimes. ©

Prepare:

Great. Stopped Diapason and Gamba 8 feet.
Choir. Stopped Diapason with Dulciana 8 feet.
Swell. Diapasons 8 feet.
Pedals soft 16 and 8 feet.

CARL GIBERT HARDEBECK.



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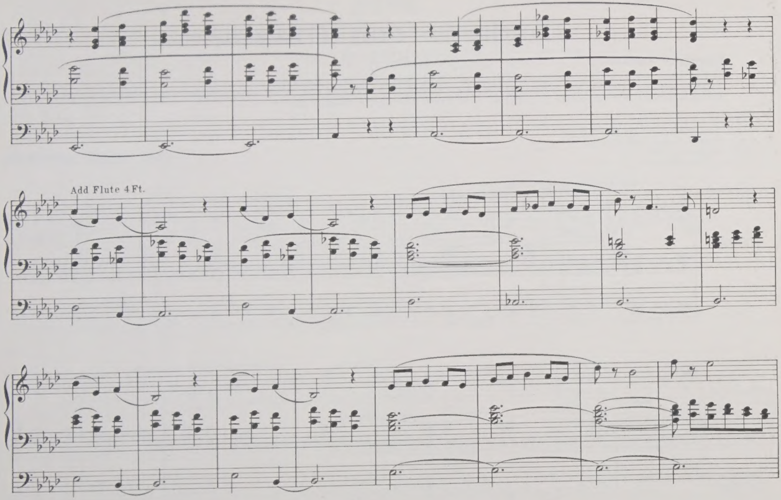
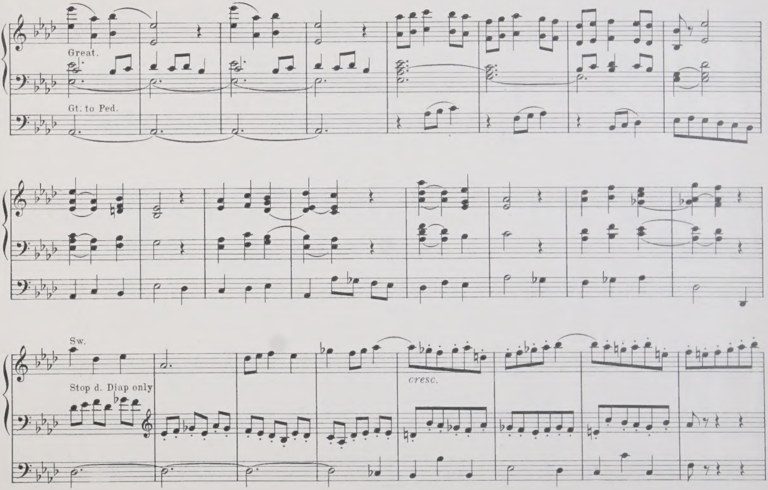
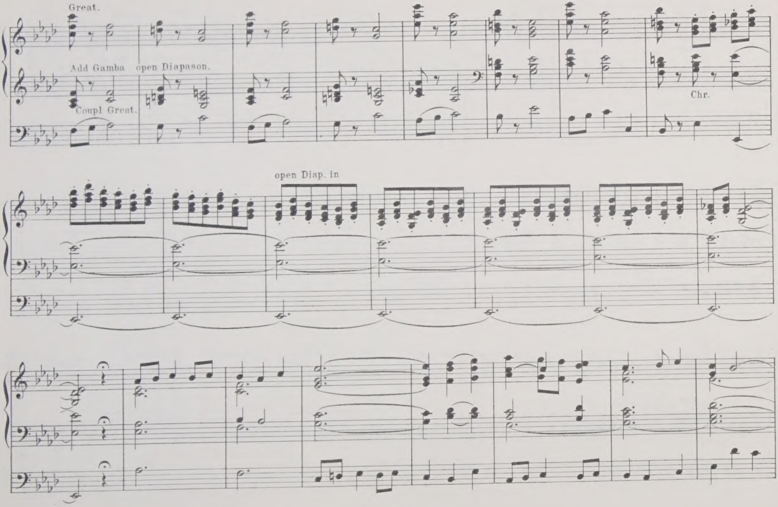
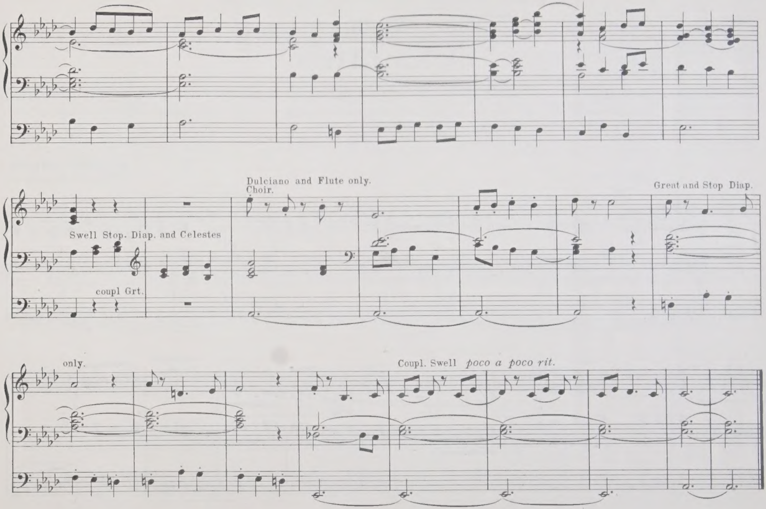

Add Flute 4 Ft.


Great.
Gt. to Ped.
Sw.
Stop d. Diap only
cresc.


Great.
Add Gamba
open Diapason.
Coupl Great.
Chr.
open Diap. in


Dulciano and Flute only.
Choir.
Great and Stop Diap.
Swell Stop. Diap. and Celestes
coupl Grt.
only.
Coupl. Swell
poco a poco rit.

To W. JOHN REYNOLDS, Esq.re, Mus. Doc., Lond:
Organist and Director of the Choir, Birmingham Parish Church.

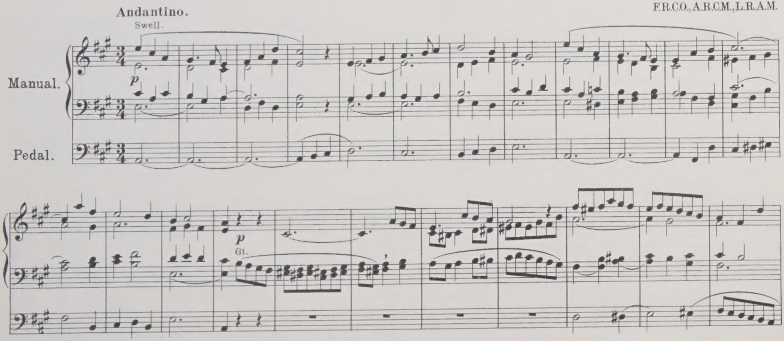
No 35.

Andantino.

Programme Annotation.

A graceful movement suitable either as a short recital piece or an introductory voluntary in a style always effective on the Organ. It could be played on an instrument of two manuals though registered for Swell, Great and Choir. ©

HERBERT SANDERS.
F.R.C.O., A.R.C.M., L.R.A.M.



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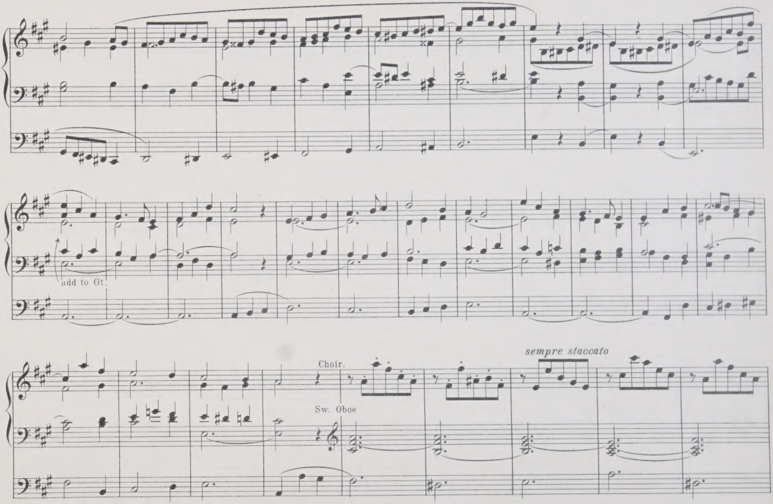
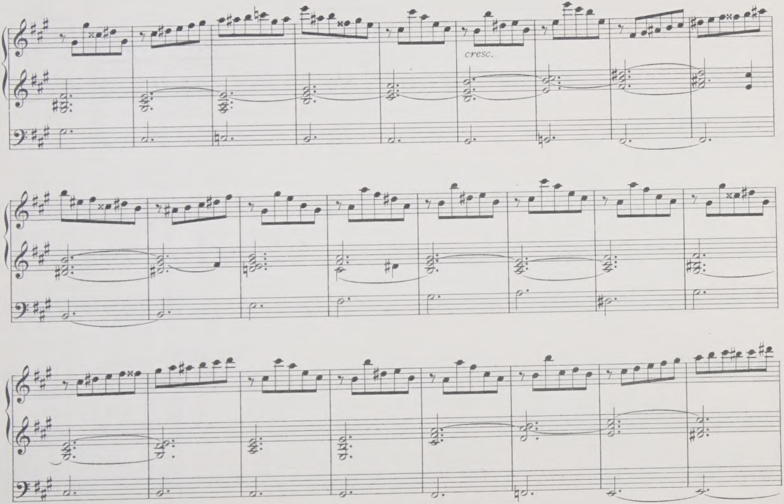
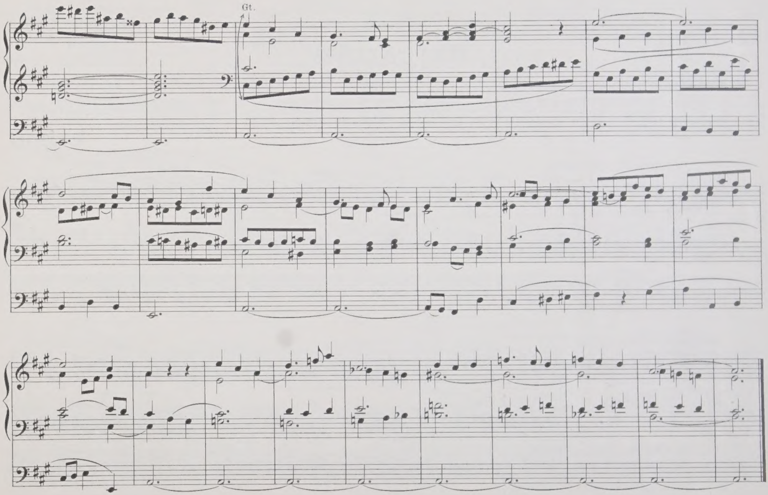

add to Gt.
Choir.
Sw. Oboe
sempre staccato


cresc.


Gt.

To F. James Esq. Mus. Bac. Cantab L. R. A. M.

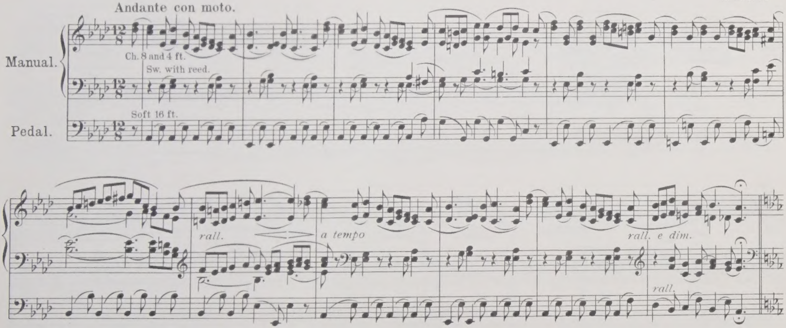
Nº 36.

Barcarolle.

Programme Annotation.

The songs of the old Venetian gondoliers were renowned as being of exceeding beauty, they were generally in compound time and very melodious. Compositions in this style have long been popular with organists, there being considerable opportunity for the exercise of taste and skill in registering the various effects usual in such pieces.

H. CRACKEL.
A. R. C. O.


Andante con moto.
Manual.
Ch. 8 and 4 ft.
Sw. with reed.
Pedal.
Soft 16 ft.
rall.
a tempo
rall. e dim.
rall.

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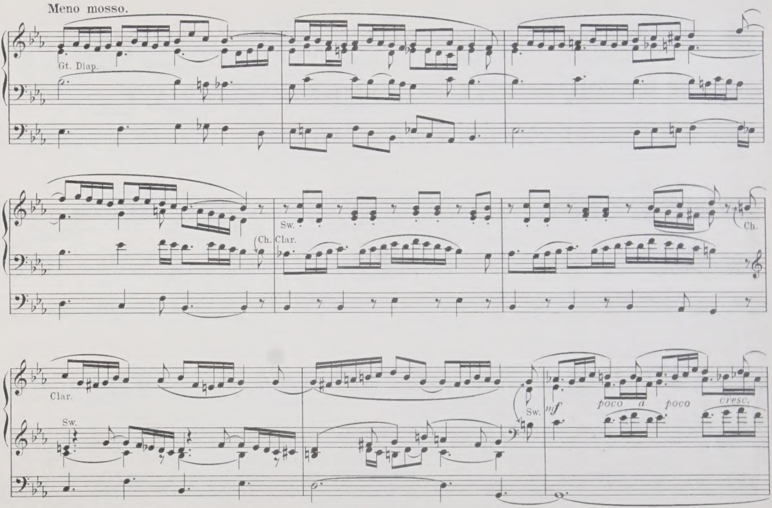
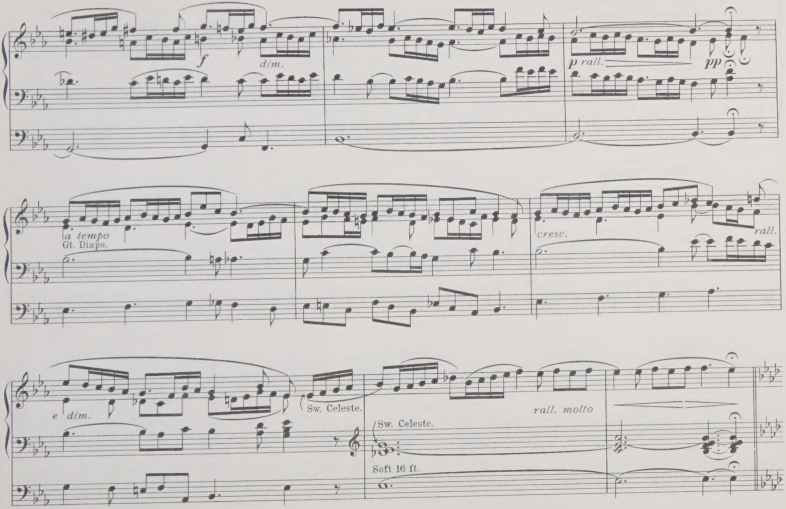
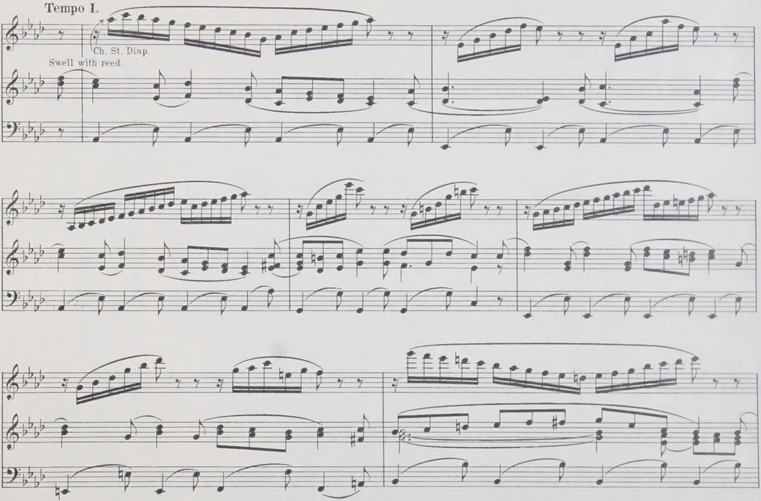
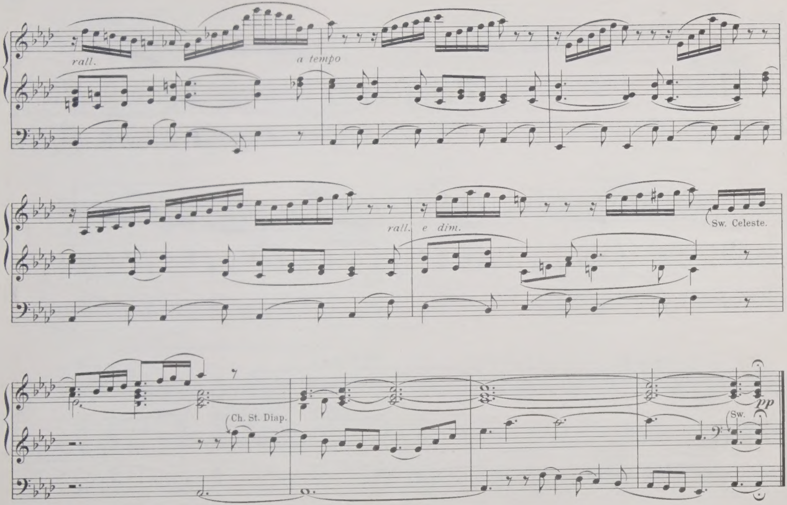

Meno mosso.
Gt. Diap.
Sw.
(Ch. Clar.
Ch.
Clar.
Sw.
Sw.
mf
poco a poco cresc.


f
dim.
p rall.
pp
a tempo
Gt. Diaps.
cresc.
rall.
e dim.
Sw. Celeste.
Sw. Celeste.
rall. molto
Soft 16 ft.


Tempo I.
Ch. St. Diap.
Swell with reed.


rall.
a tempo
rall. e dim.
Sw. Celeste.
Ch. St. Diap.
Sw.
pp

The Organ Loft

Book XIII. October 1st, 1902.

A MAGAZINE
OF
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SUITABLE FOR
CHURCH & RECITAL PURPOSES.

Issued on the 1st of the Month.

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To my pupil Miss OLIVE COOPER.

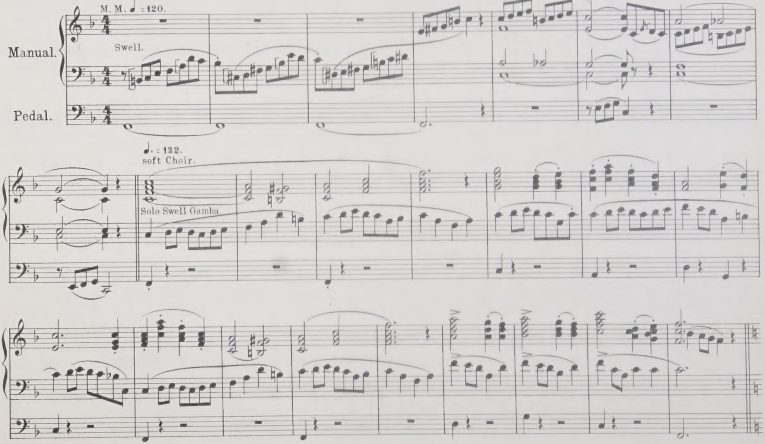
Nº 37.

Allegretto Cantabile in F.

Programme annotation.

A graceful movement abounding in good effects for the instrument and well constructed on thematic lines. After a short introduction the first subject appears in the tenor, this is followed by an episode in A minor consisting of a thematic development of the leading theme, the return of the first subject is enhanced by a graceful variation of the accompaniment. The second subject or Trio follows in the key of the dominant which leads to the recapitulation in which the two subjects are ingeniously woven together.

GEORGE F. VINCENT.



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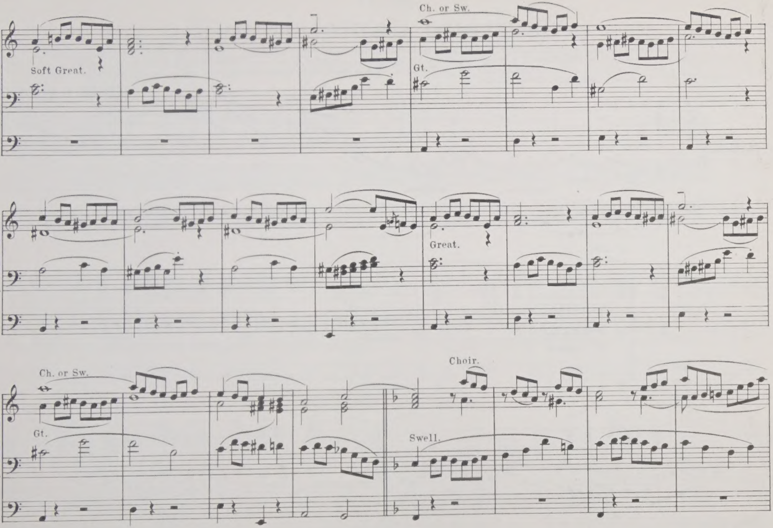
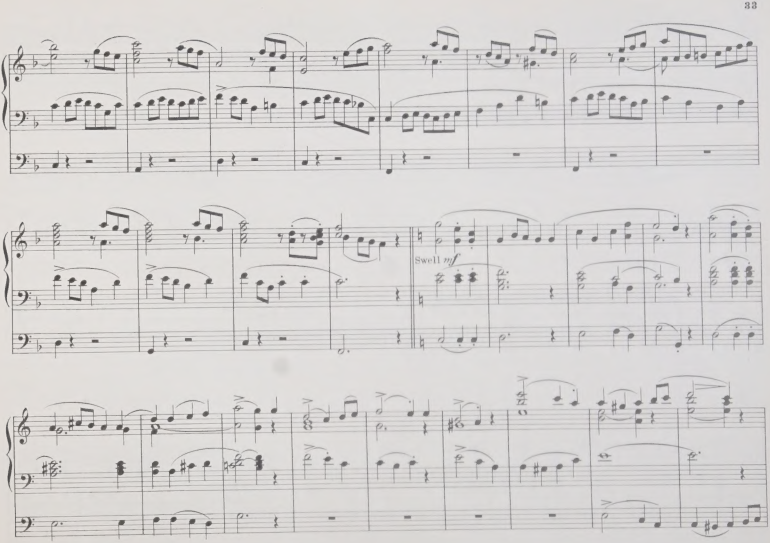
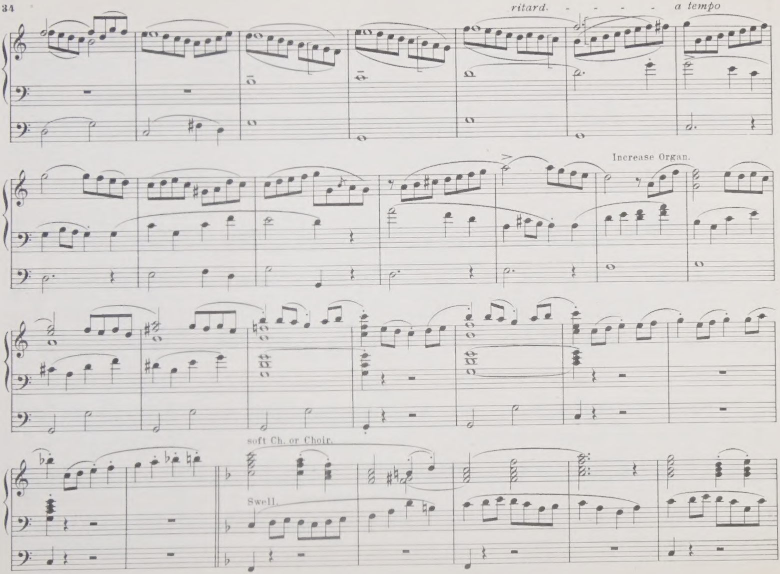
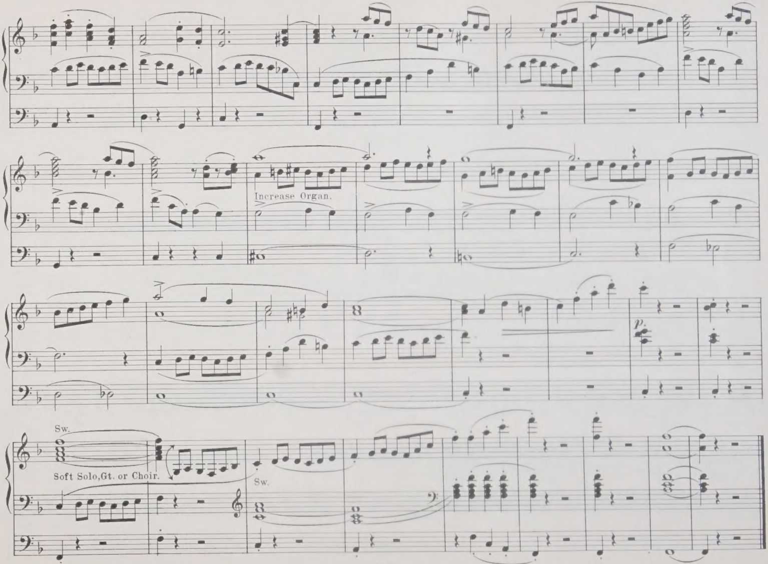

Soft Great.
Ch. or Sw.
Gt.
Great.
Ch. or Sw.
Gt.
Choir.
Swell.


Swell mf


ritard. - - - - a tempo
Increase Organ.
soft Ch. or Choir.
Swell.


Increase Organ.
p.
Sw.
Soft Solo,Gt. or Choir.
Sw.

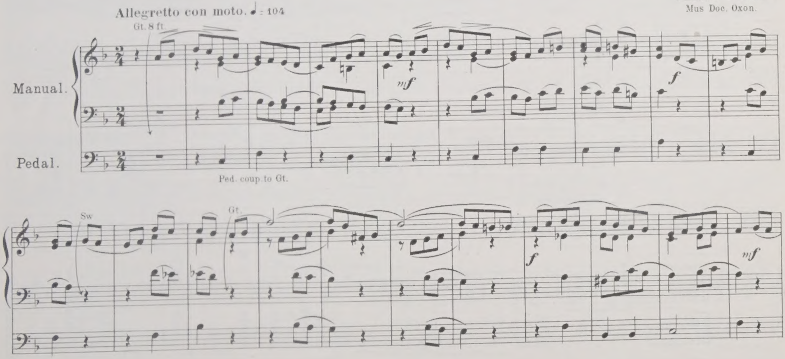
Nº 38.

Concluding Voluntary.

Programme annotation.

A flowing movement of a melodious style almost vocal in character, though registered for two manuals, it could be played effectively on one manual, the changes being chiefly made by means of the composition pedals.

FERRIS TOZER.
Mus Doc. Oxon.


Allegretto con moto. ♩ = 104
Gt. 8 ft.
Manual.
Pedal.
mf
f
Ped. coup. to Gt.
Sw
Gt.
f
mf

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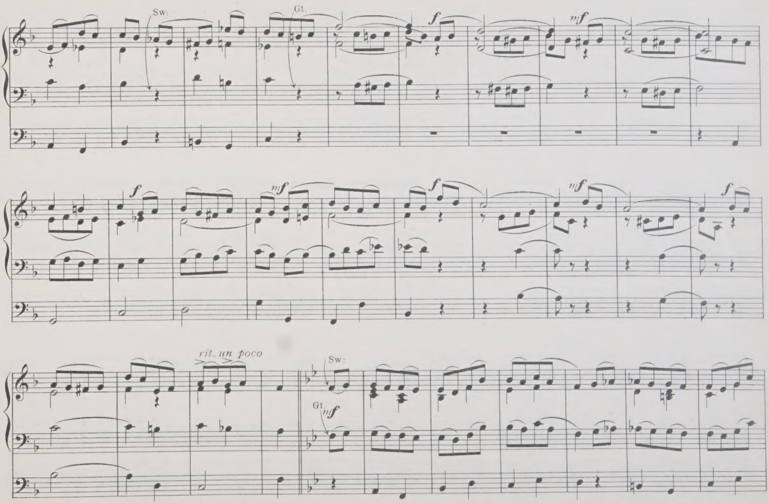
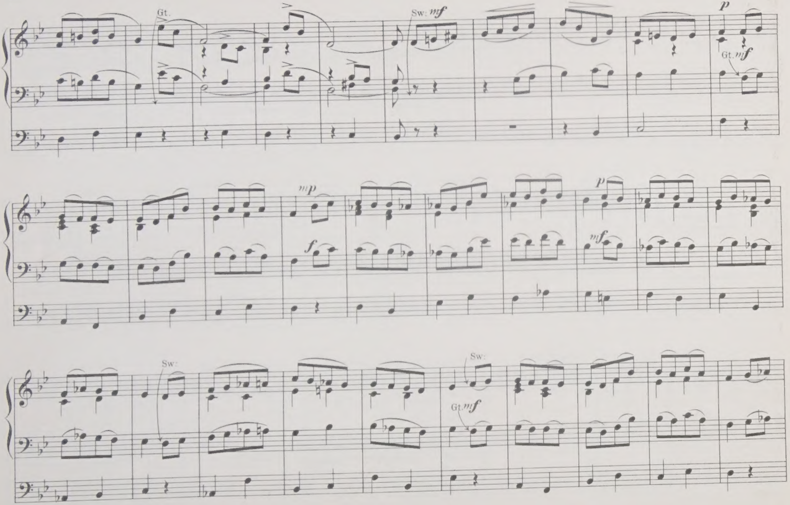
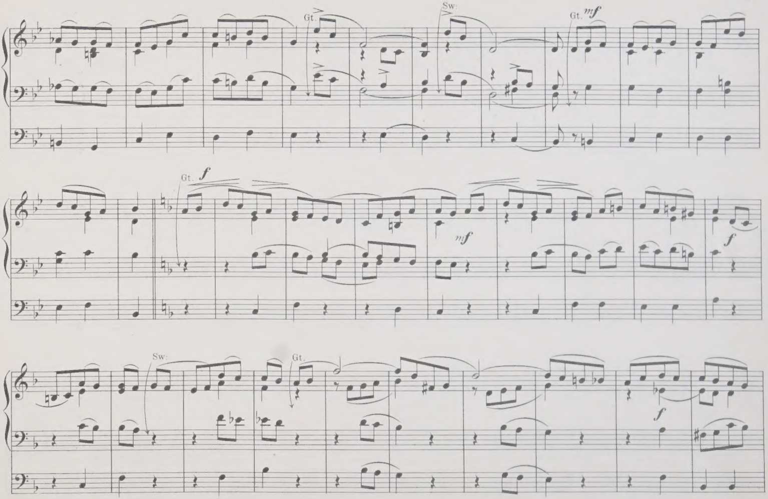
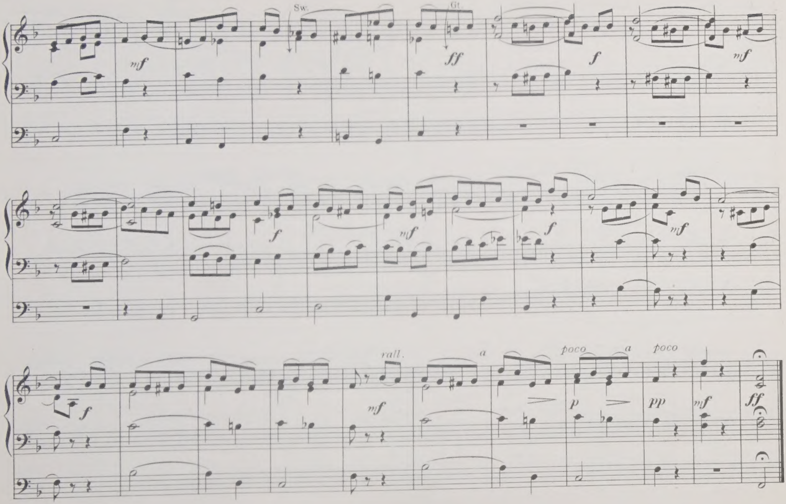

Sw:
Gt.
f
mf
f
mf
f
mf
f
rit. un poco
Sw:
Gt.
mf


Gt.
Sw: mf
p
Gt. mf
mp
f
mf
p
Sw:
Sw:
Gt. mf


Gt.
Sw:
Gt.
mf
Gt.
f
mf
f
Sw:
Gt.
f


Sw.
mf
Gt.
ff
f
mf
f
mf
f
mf
rall.
a
poco
a
poco
mf
p
pp
mf
ff

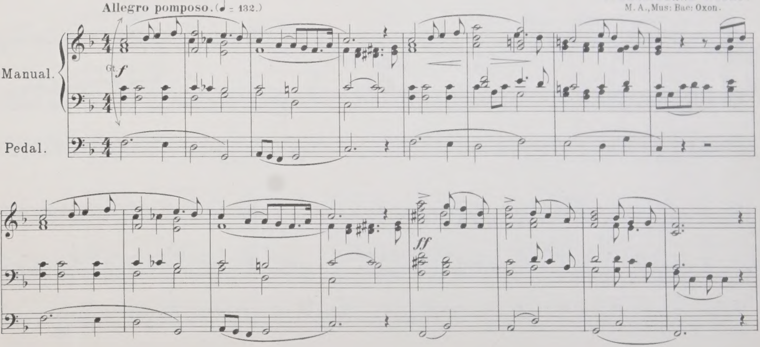
Nº 39.

Grand March.

Programme annotation.

Marches of a stately character will always be popular as Organ pieces the *genre* and from lending themselves to the employment of massive harmonies which, with the broad well marked rhythm, is allways so effective on the King of Instruments. This "Grand March" is a very good example of an Organ March in the English style, the Coda being exeedingly effective. V

F. CUNNINGHAM WOODS.
M. A., Mus: Bac: Oxon.



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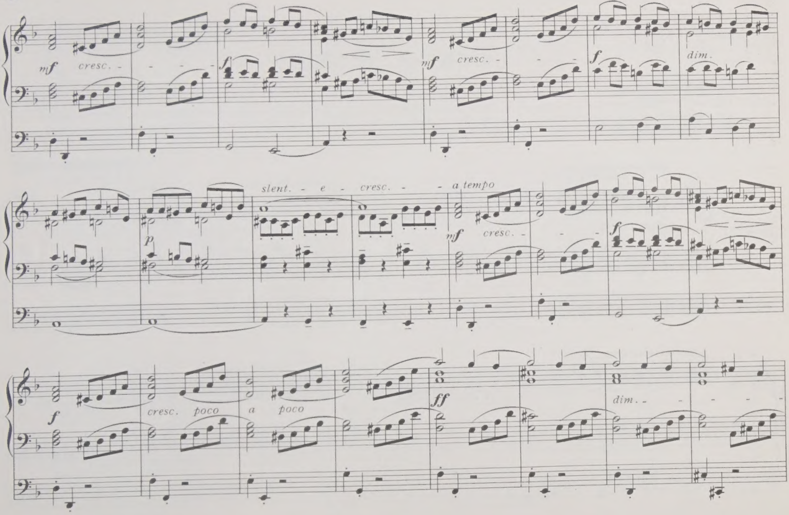
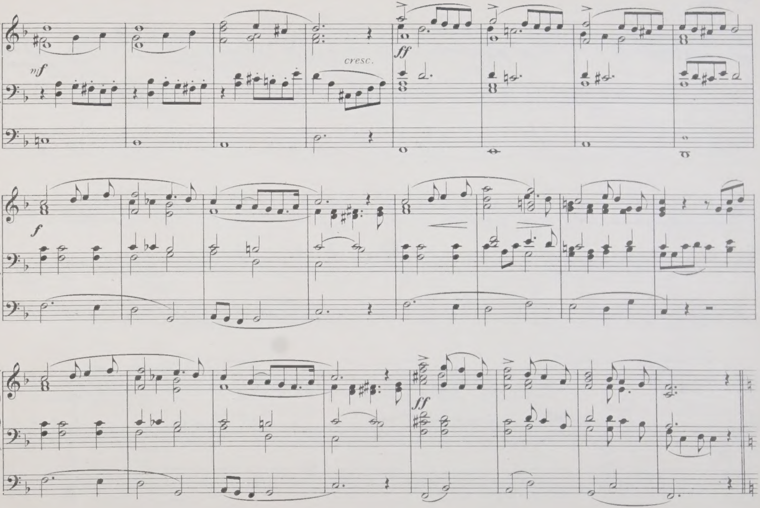
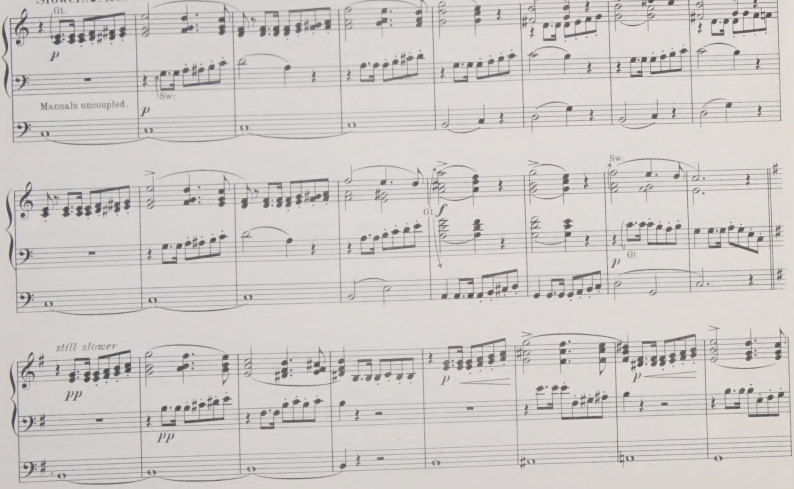
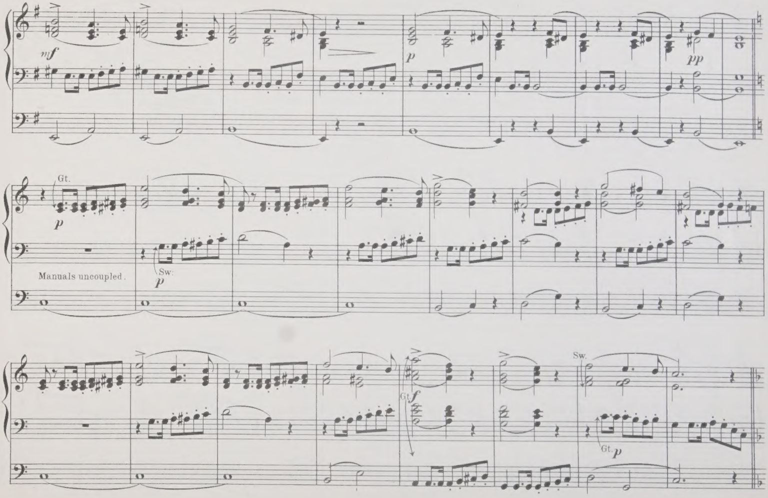

mf
cresc. - - -
f
mf
cresc. -
f
dim.
p
slent. - e - cresc. - - a tempo
mf
cresc. - -
f
f
cresc. poco a poco
ff
dim. - - - - -

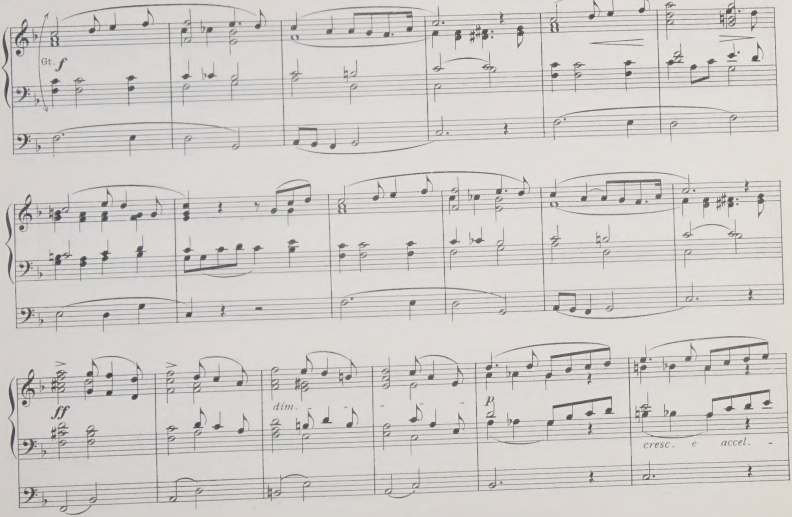

mf
cresc.
ff
f
ff

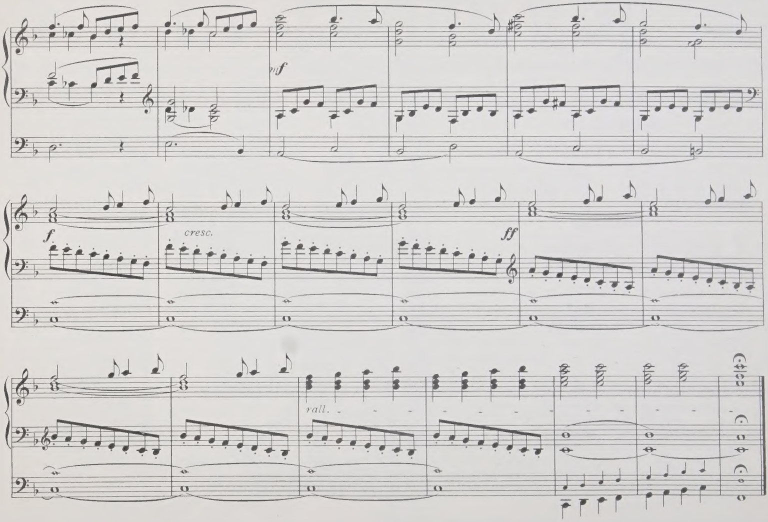
Trio.

Slower. (♩= 120.)


Gt.
p
Sw:
p
Manuals uncoupled.
Gt.
f
Sw:
p
Gt.
still slower
pp
pp
p
p


mf
p
pp
Gt.
p
Manuals uncoupled.
Sw:
p
Gt.f
Sw.
Gt.p


Gt.
f
ff
dim.
p
cresc. e accel.


mf
f
cresc.
ff
rall.

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A Magazine of Organ Music.

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Church and Recital purposes.

Edited by Charles Vincent Mus. Doc. Oxon.
Issued on the 1st of the month.
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The Organ Loft

Book XIV. **November 1st, 1902.**

A MAGAZINE

OF

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Issued on the 1st of the Month.

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42 Menuetto ... ... ,, ,,

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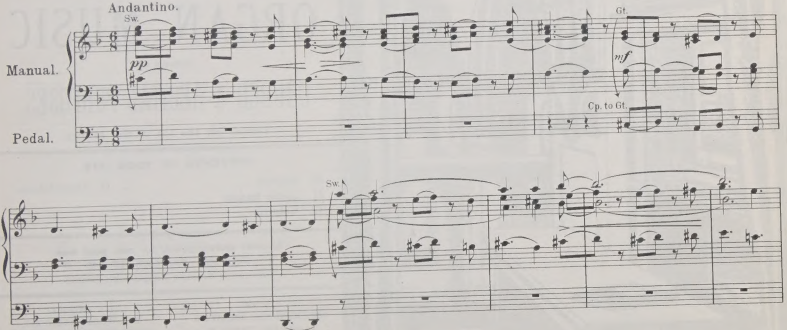
Nº 40.

Siciliano.

Programme Annotation.

A Siciliano is generally understood to mean a composition written in $^6/_8$ or $^{12}/_8$ time, of a simple pastoral character, in imitation of the graceful music of the Sicilian peasantry. This piece is a good example of the type and should prove a welcome addition to an organist's répertoire. Especially noteworthy is the original development of the first subject with various striking harmonic effects in which skilful use of inverted pedal notes play an important part.

G. SAINT-GEORGE, Op. 52.



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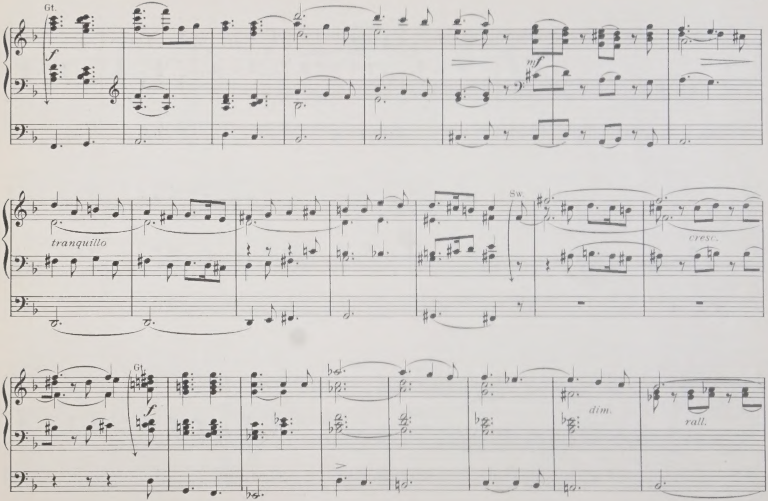
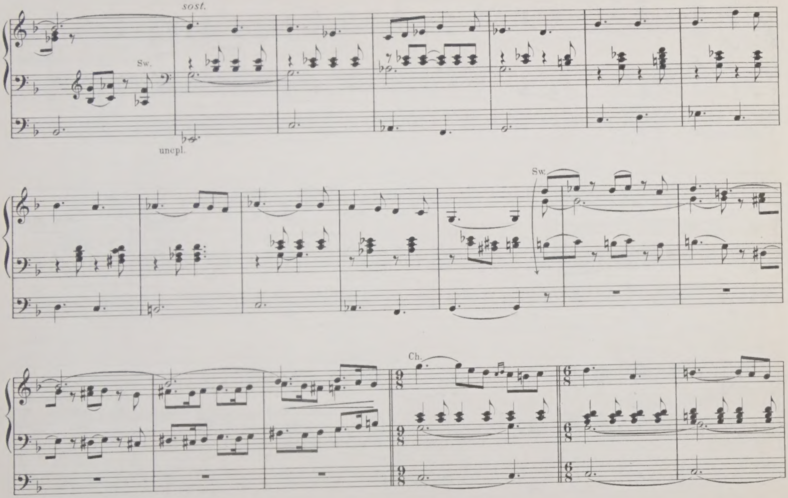
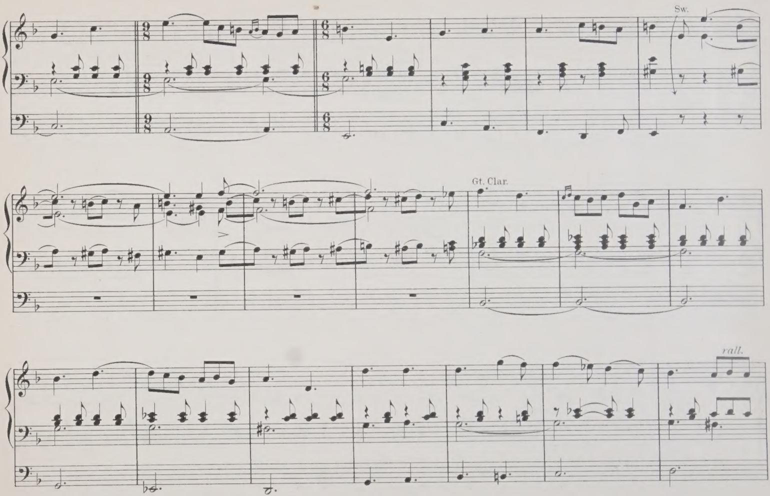
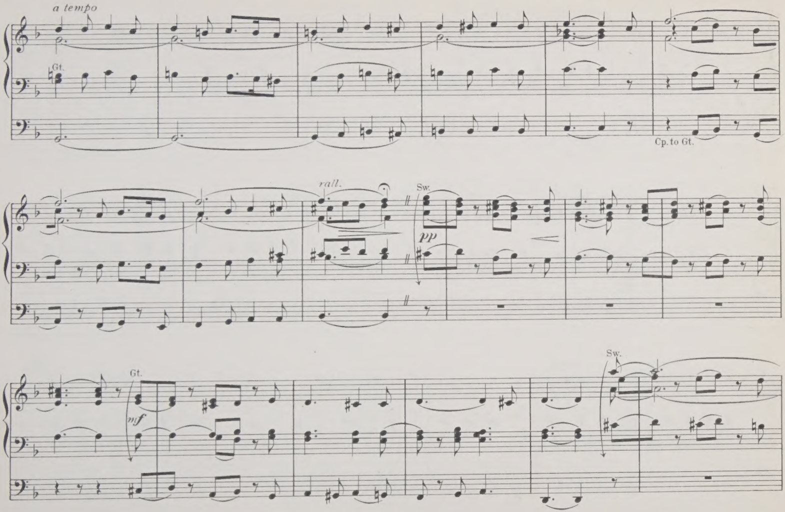
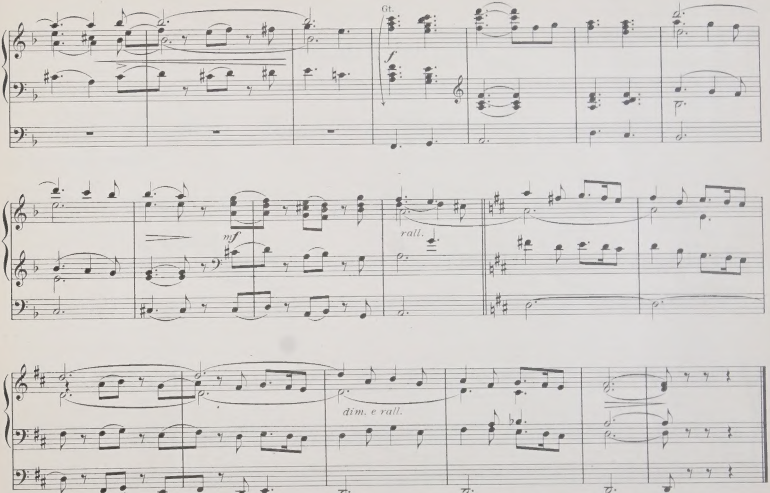

Gt.
f
mf
tranquillo
Sw.
cresc.
Gt.
f
dim.
rall.


sost.
Sw.
uncpl.
Sw.
Ch.


Sw.
Gt. Clar.
rall.


a tempo
Gt.
Cp. to Gt.
rall.
Sw.
pp
Gt.
mf
Sw.


Gt.
f
mf
rall.
dim. e rall.

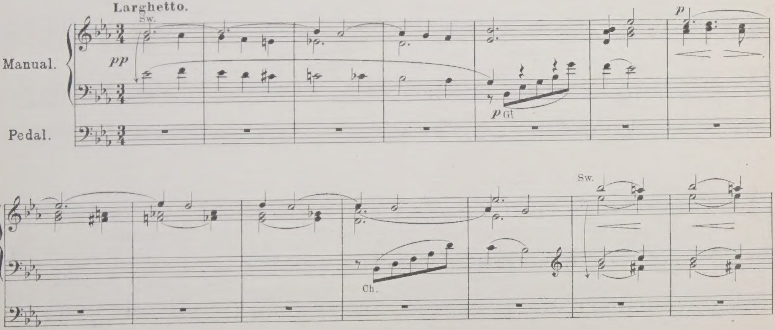
Nº 41.

Sainte Madone.

Programme annotation.

This musical idea suggested itself to the author on seeing worshippers at a shrine in Notre Dame, hence the title. The Violoncello-like phrases that occur in the opening and closing portions of the movement tell their own story of supplication and the broad melody in the central portion supported on harmonies that abound in delicate and mystic surprises, one of adoration.

G. SAINT-GEORGE, OP. 54.



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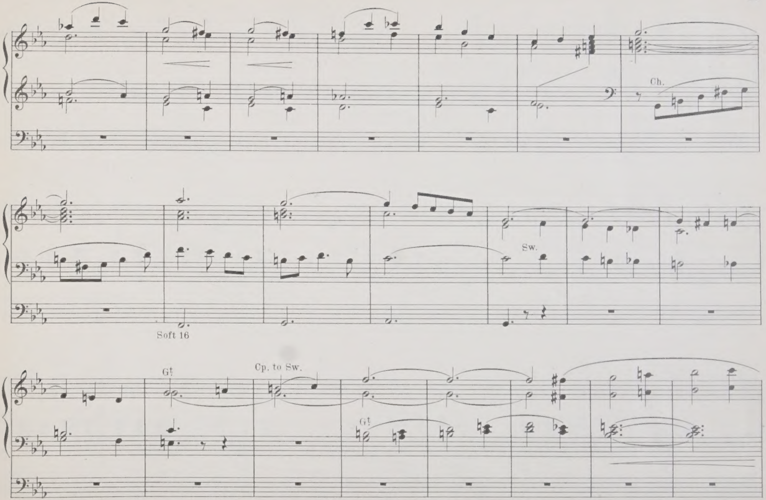
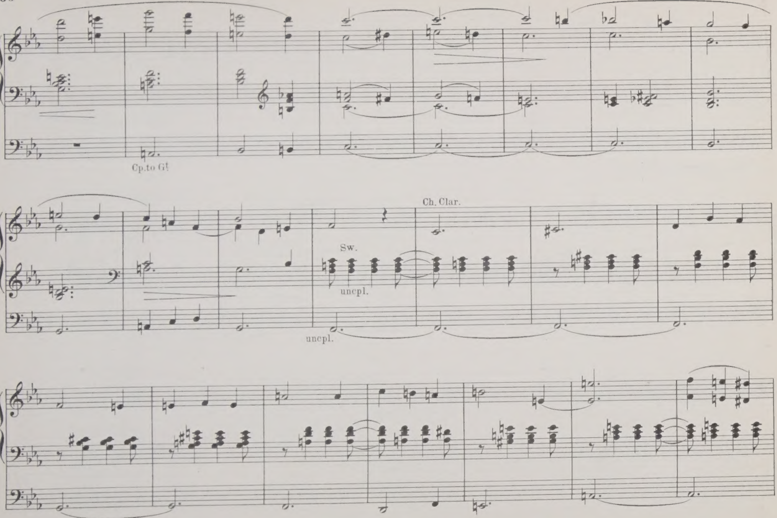
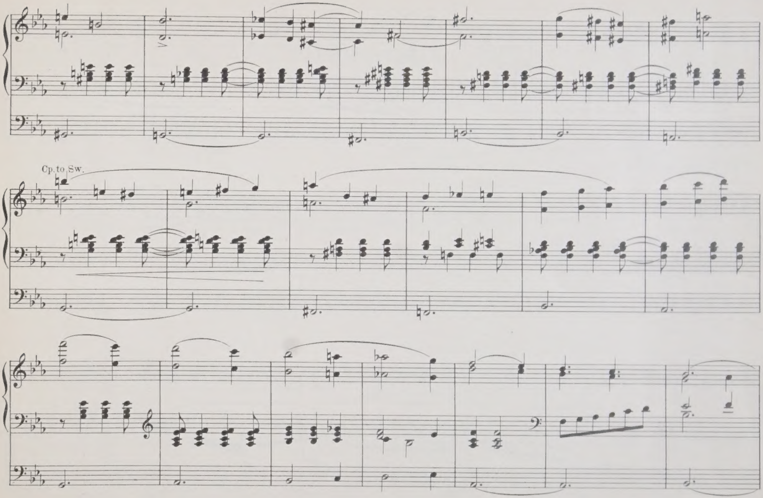
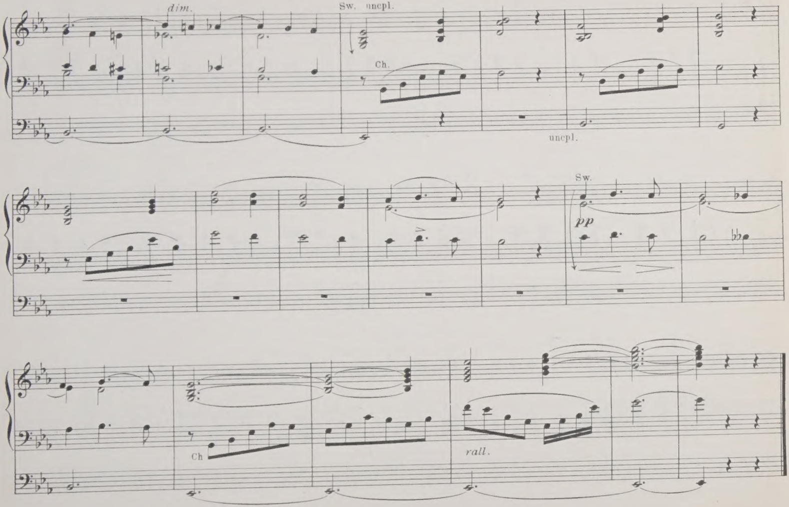

Ch.
Soft 16
Sw.
Gt.
Cp. to Sw.
Gt.


Cp.to Gt
Ch. Clar.
Sw.
uncpl.
uncpl.


Cp. to Sw.


dim.
Sw. uncpl.
Ch.
uncpl.
Sw.
pp
Ch
rall.

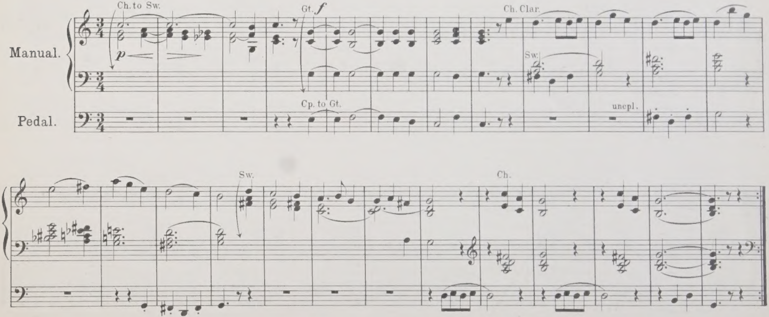
Nº42.

Menuetto.

Programme Annotation.

From the early part of the 18th century till the time of Beethoven, the Minuet was almost an indispensable number in Suits, Sonatas, Ouvertures and Symphonies. Beethoven abandoned it in favour of the Scherzo. Its simple form and style however will long be popular with composers and performers of Organ music. This minuet is a fine example of this form of composition combining at once originality of conception with melodic and harmonic effects of no mean order. V

G. SAINT-GEORGE, Op. 53.



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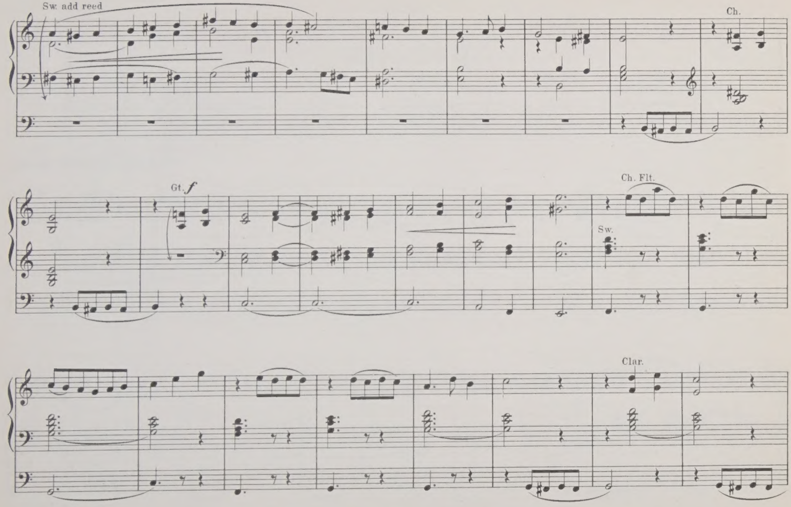
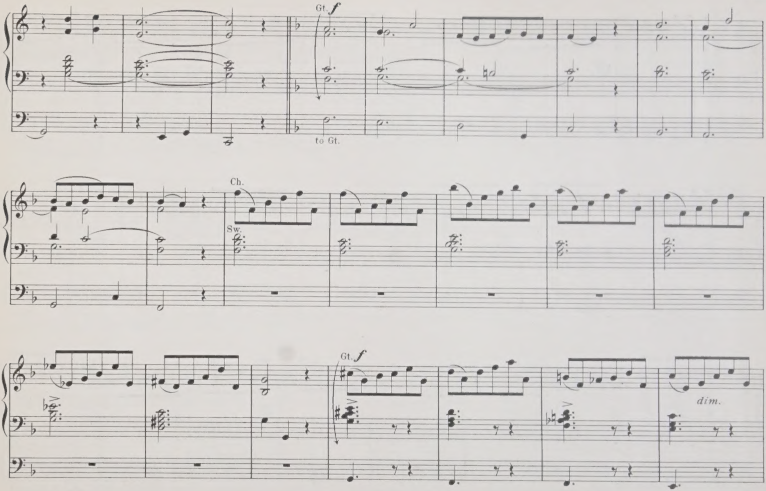
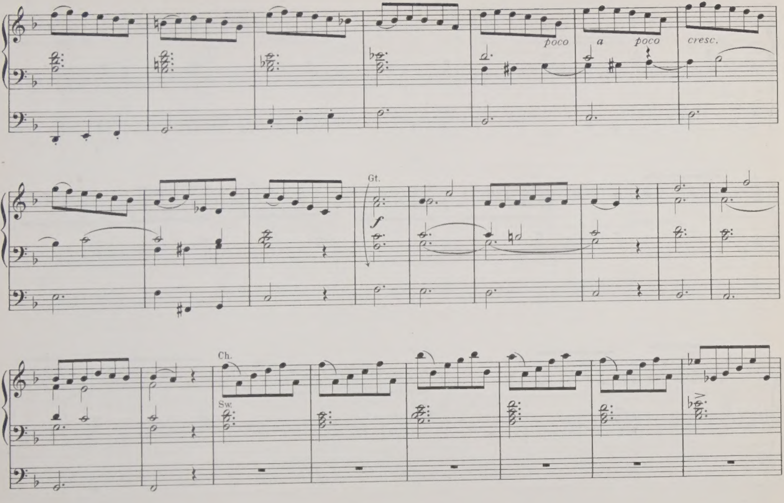
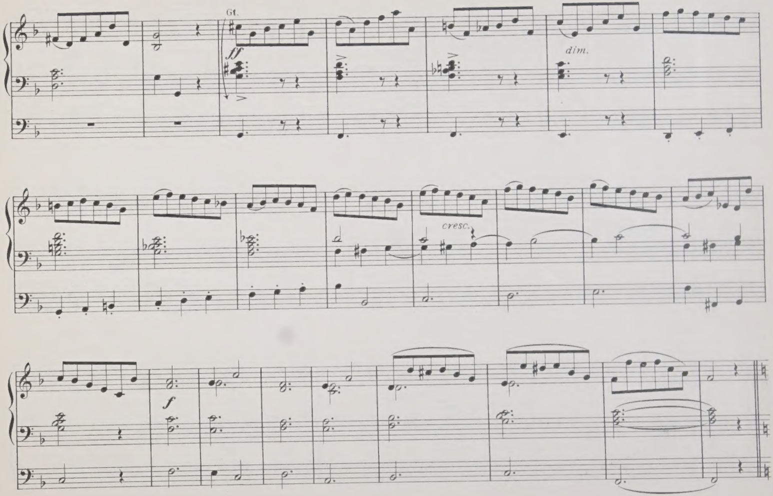
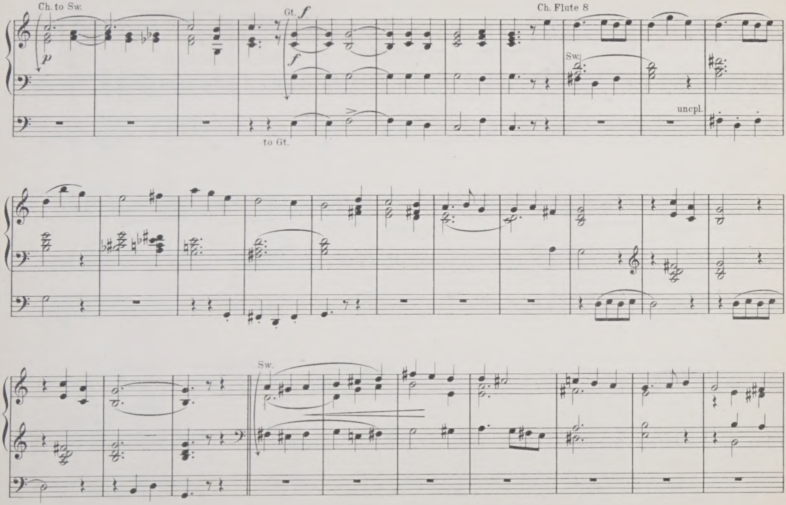

Sw. add reed
Ch.
Gt. *f*
Ch. Flt.
Sw.
Clar.

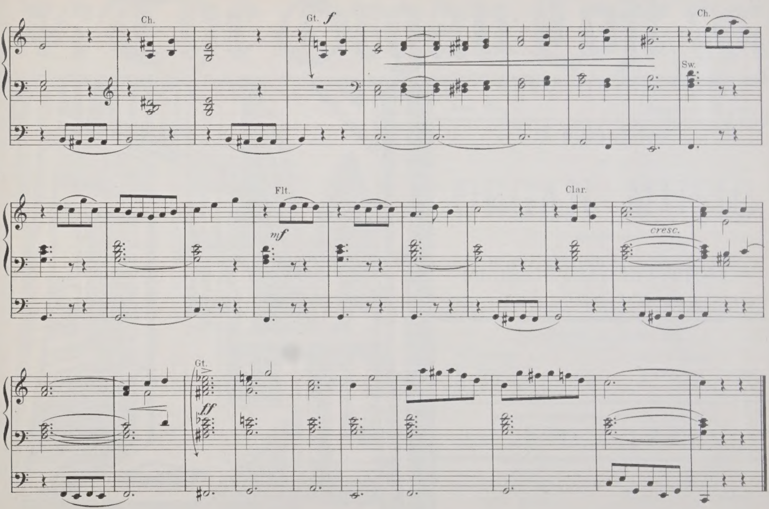

Gt. f
to Gt.
Ch.
Sw.
Gt. f
dim.


poco
a
poco
cresc.
Gt.
f
Ch.
Sw.


Gt.
ff
dim.
cresc.
f



Ch. to Sw.
p
Gt. f
f
to Gt.
Ch. Flute 8
Sw.
uncpl.
Sw.


Ch.
Gt. *f*
Ch.
Sw.
Flt.
mf
Clar.
cresc.
Gt.
ff

The Organ Loft

Book XV. **December 1st, 1902.**

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45 Short Fantasia in B flat ... HENRY ROGERS

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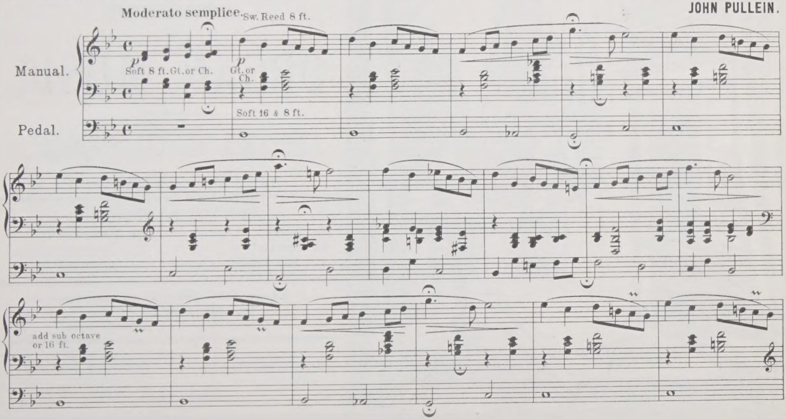
To F. CUNNINGHAM WOODS Esq.r

Nº 43.

Romance.

Programme annotation:
A plaintive melody, instrumental in character and capable of much expressive treatment, this piece can be effectively performed on an organ with two manuals.

JOHN PULLEIN.


Moderato semplice.
Sw. Reed 8 ft.
Manual.
p
Soft 8 ft. Gt. or Ch.
p
Gt. or Ch.
Soft 16 & 8 ft.
Pedal.
add sub octave or 16 ft.

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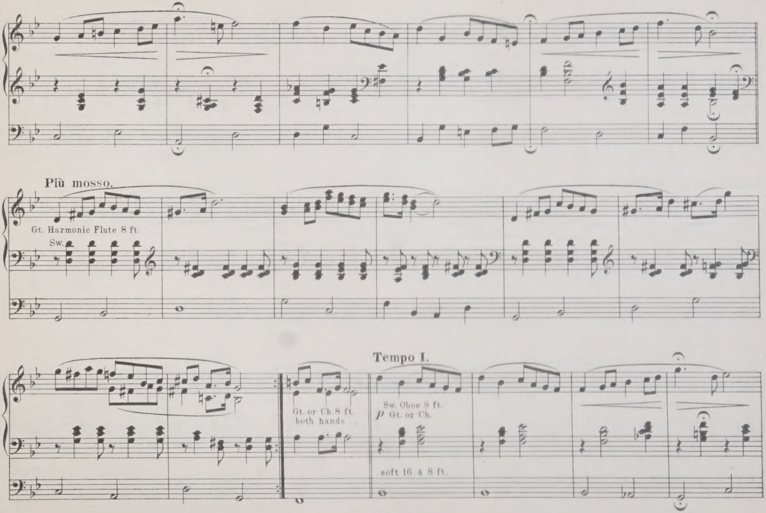
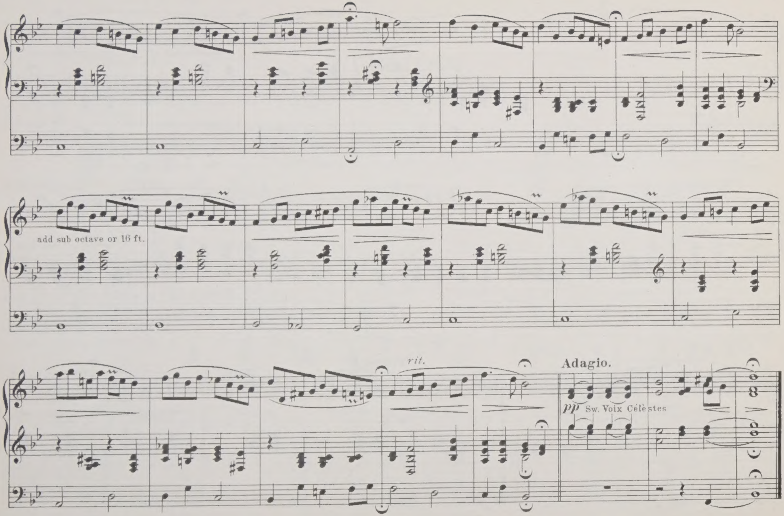

Più mosso.
Gt. Harmonic Flute 8 ft.
Sw.
Tempo I.
Gt. or Ch. 8 ft.
both hands
Sw. Oboe 8 ft.
p Gt. or Ch.
soft 16 & 8 ft.


add sub octave or 16 ft.
rit.
Adagio.
pp Sw. Voix Célèstes

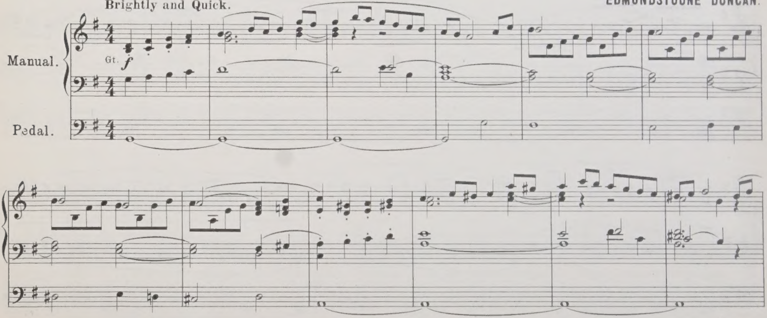
Nº44.

Postlude.

Programme Annotation.

Though composed as a Postlude or concluding voluntary, the piece is suitable for performance whenever good Organ music is required. The middle movement, modal in character, is treated with great taste and much skill. ☧

EDMONDSTOUNE DUNCAN.



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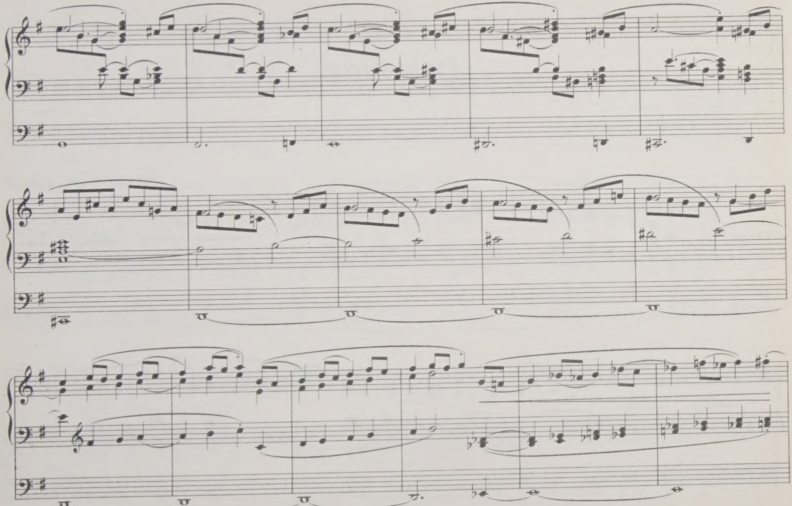
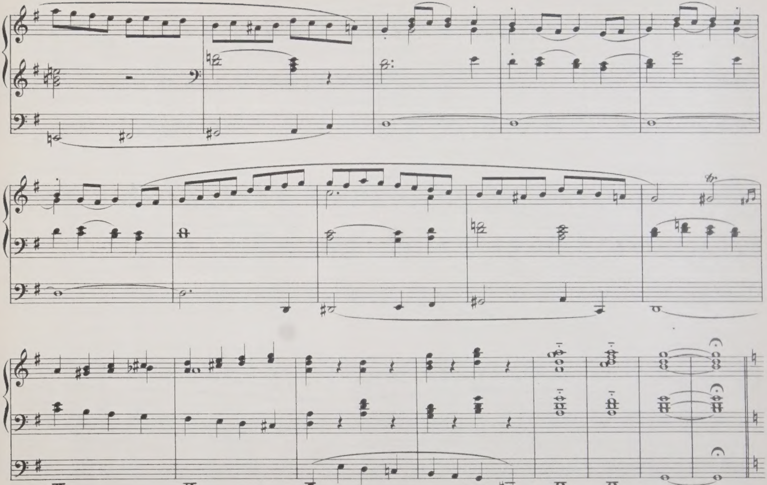
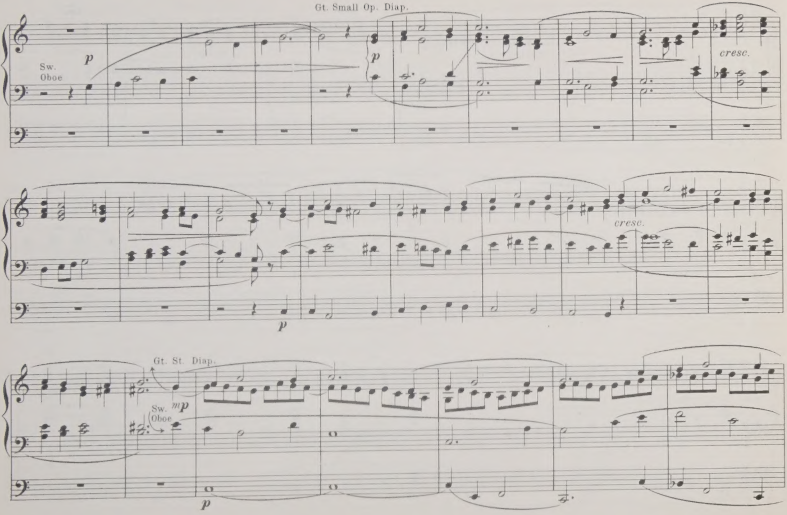
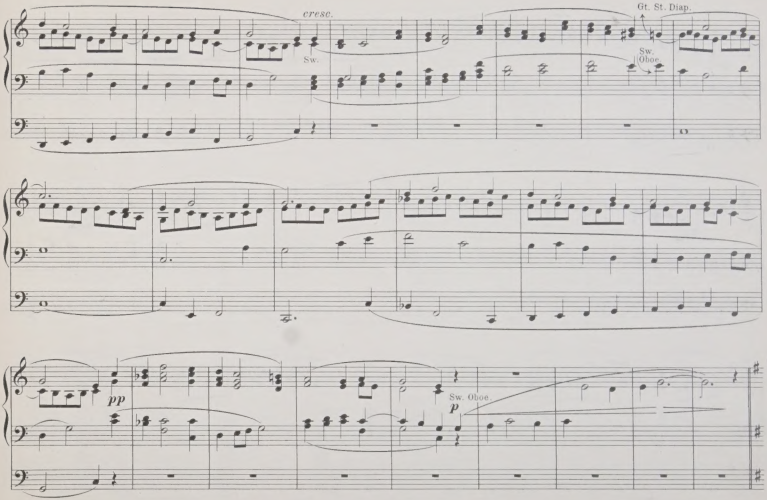
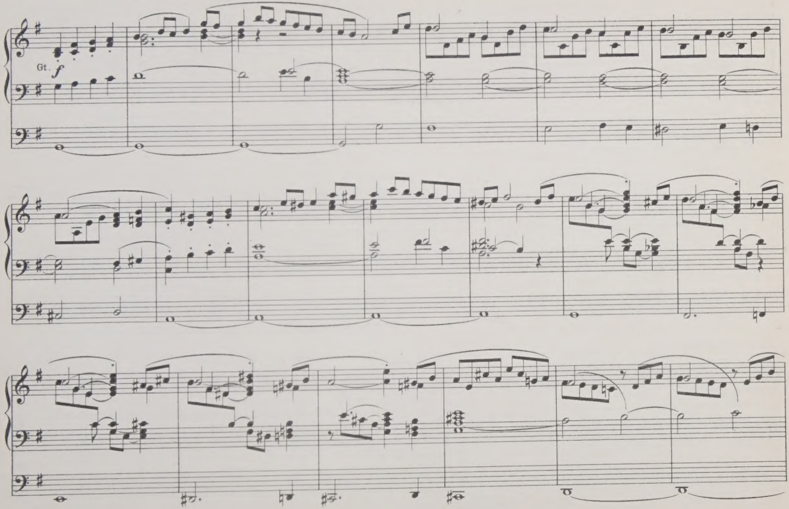
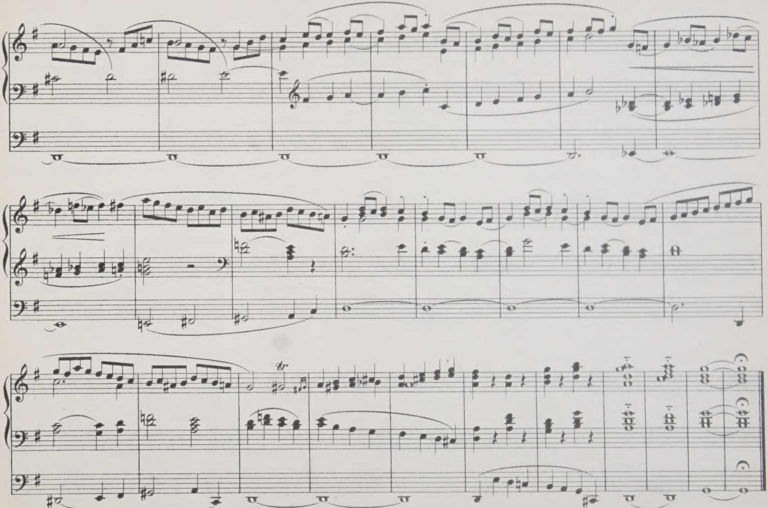





Gt. Small Op. Diap.
Sw.
Oboe
p
p
cresc.
p
cresc.
Gt. St. Diap.
Sw.
Oboe
mp
p


cresc.
Sw.
Gt. St. Diap.
Sw.
Oboe
pp
Sw. Oboe.
p


Gt.
f


tr

To FREDERIC G. ROGERS, Mus. Doc. Michigan. U.S.A.

No. 45.

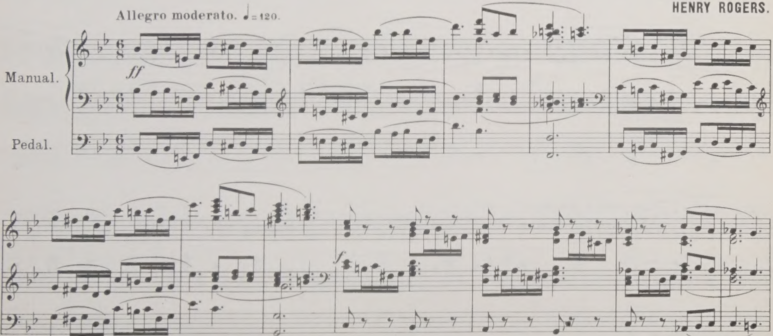
Short Fantasia in B♭

Programme Annotation.

A Fantasia is a composition in which the form is subservient to the fancy.

This work is in three distinct movements 1. Allegro moderato, 2. Andante, 3. Allegro maestoso, and might almost be called a Sonatina: It demands considerable executive skill from the performer, but will well repay the attention it demands.

HENRY ROGERS.



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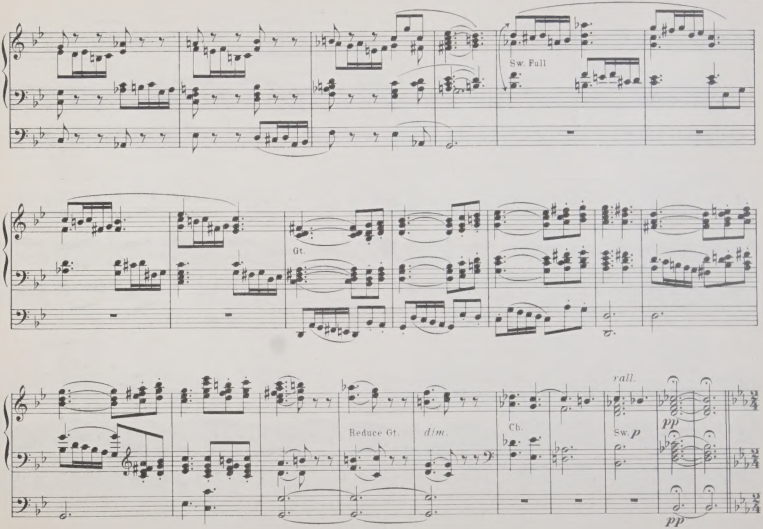
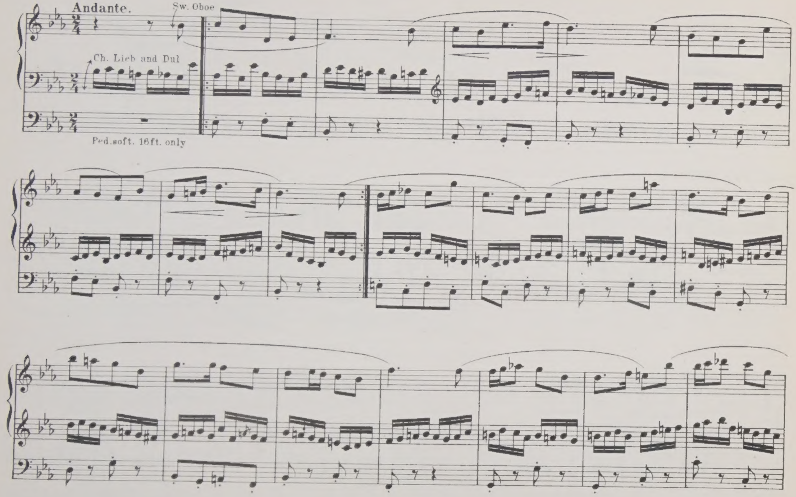
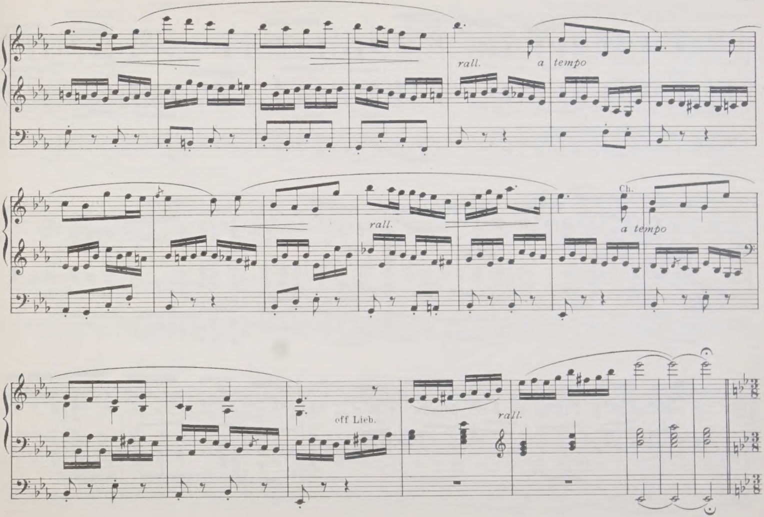
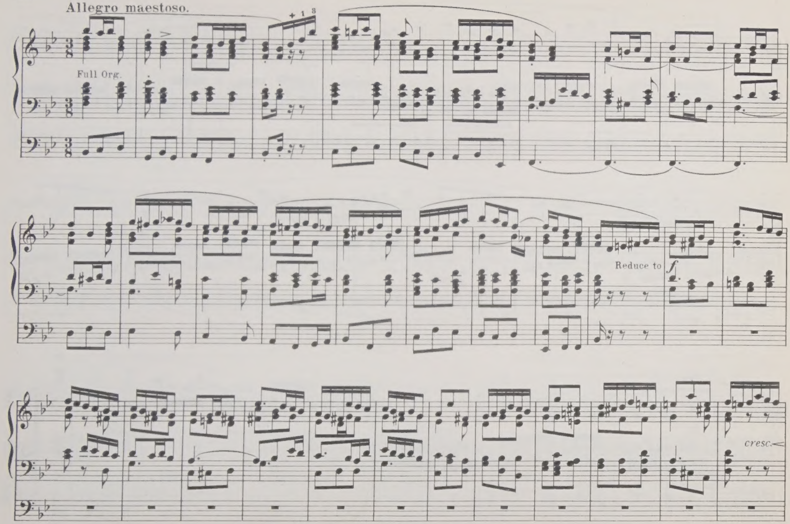
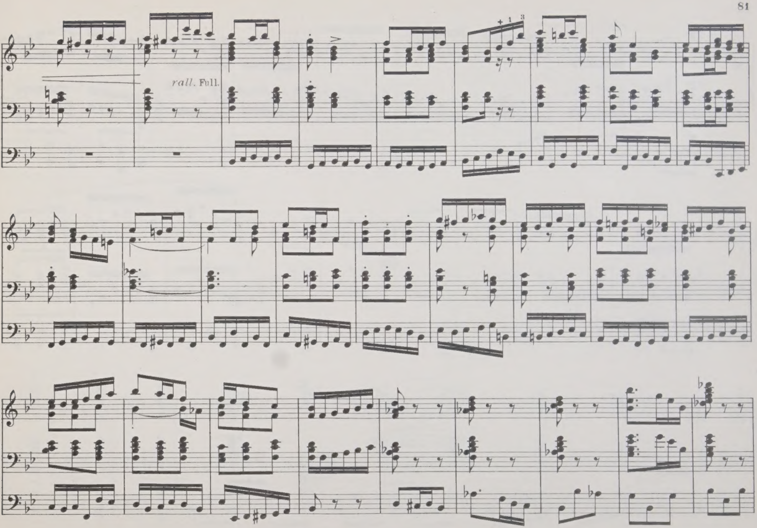
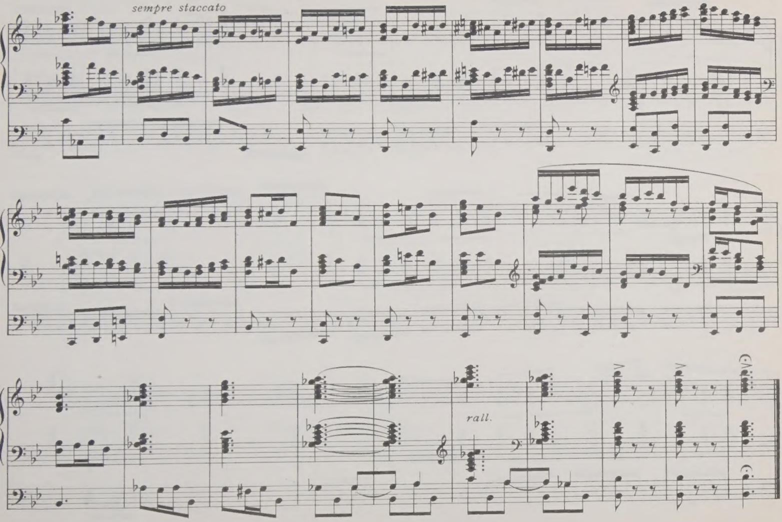

Sw. Full
Gt.
Reduce Gt.
dim.
Ch.
rall.
Sw. p
pp
pp


Andante.
Sw. Oboe
Ch. Lieb and Dul
Ped.soft. 16ft. only


rall.
a tempo
rall.
Ch.
a tempo
off Lieb.
rall.


Allegro maestoso.
Full Org.
Reduce to f
cresc.


rall. Full.
+ 1 3


sempre staccato
rall.

The Organ Loft

Book XVI. **January 1st, 1903.**

A MAGAZINE

OF

ORGAN MUSIC

SUITABLE FOR

CHURCH & RECITAL PURPOSES.

Issued on the 1st of the Month.

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48 Postlude-Impromptu ... .. Harold A. Jeboult

Annual Subscription, 8/- net, post free;
Or Single Numbers, 2/6 net.

(No issue for the months of August and September.)

LONDON:
THE VINCENT MUSIC COMPANY LTD.
9, BERNERS STREET, W.

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Inscribed to H. A. HARDING Esq. Mus. Doc. Oxon. F.R.C.O. etc.

Nº 46.

Meditation d'Espoir.

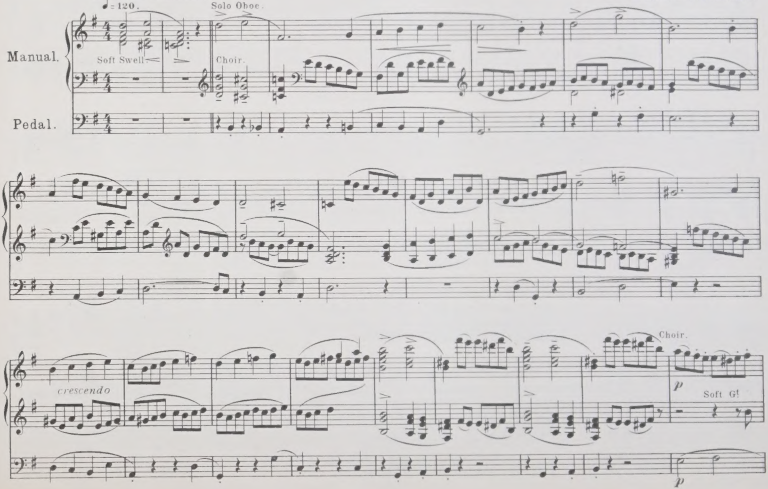
Programme Annotation.

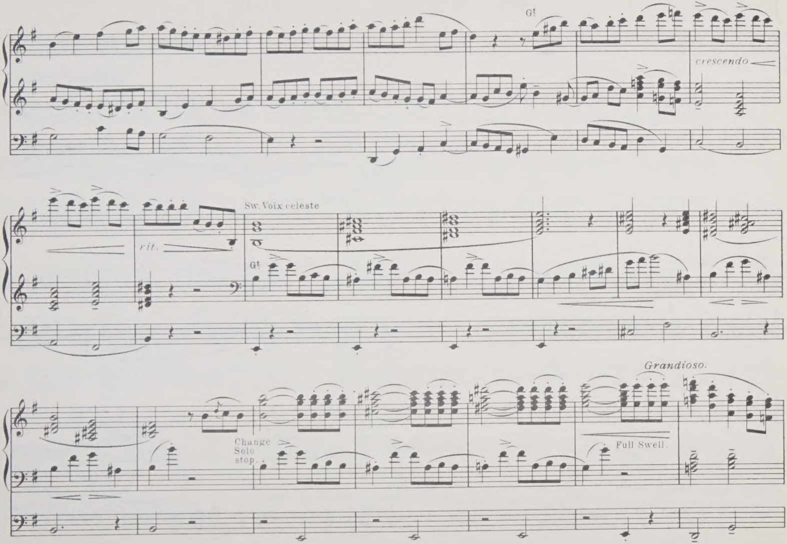
As the title suggests this is a meditation on Hope – the hope that is the anchor of the soul.

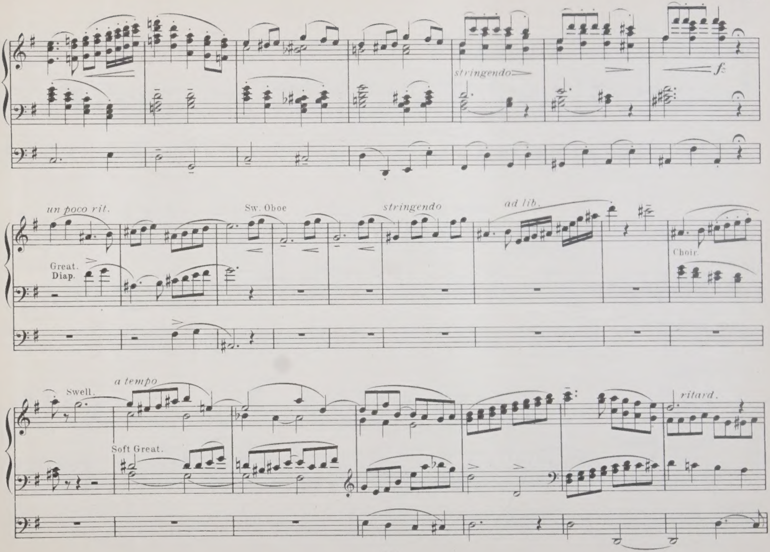
Throughout the piece is a distinctive theme representing a hope that can be realized, the second theme in E minor suggests that we should not be discouraged though fulfilment be delayed. The subsequent working out of these themes will supply to the listener thoughts on which to meditate and reflect that "Spes tutissima coelis."

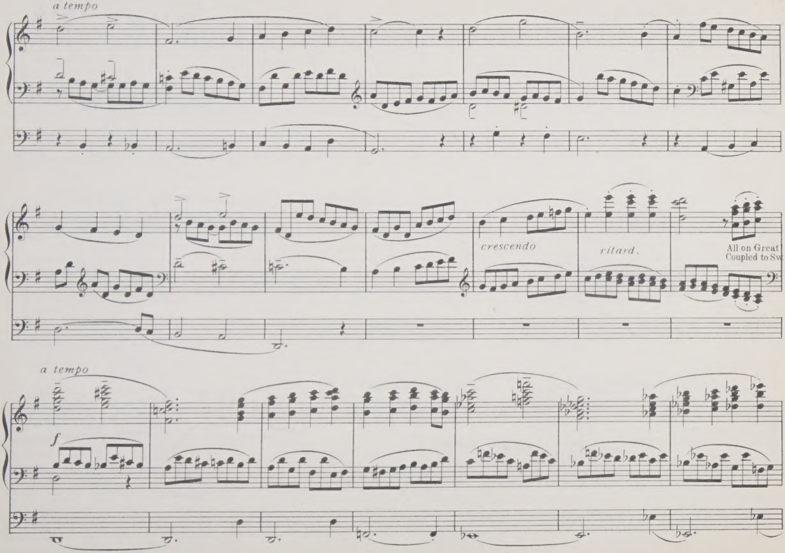
Andante cantabile.

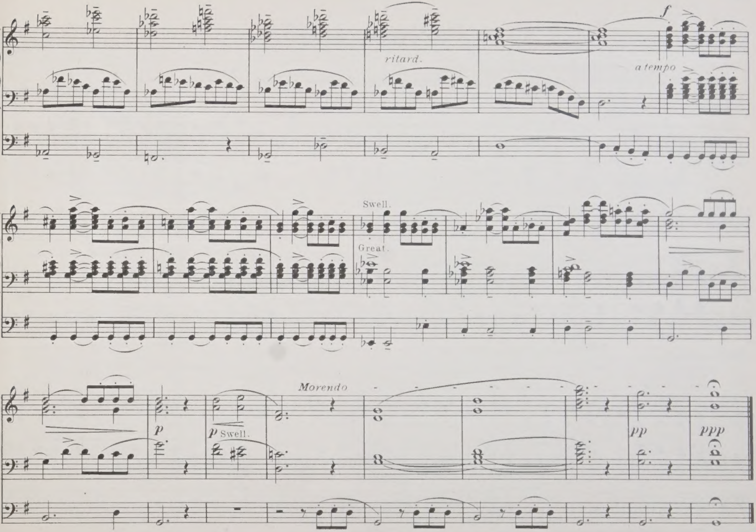
GEORGE F. VINCENT.


♩= 120.
Solo Oboe.
Manual.
Soft Swell.
Choir.
Pedal.
crescendo
Choir.
p
Soft Gt.
p


Gt
crescendo
rit.
Sw. Voix celeste
Gt
Grandioso.
Change Solo stop..
Full Swell.


stringendo
fz
un poco rit.
Great.
Diap.
Sw. Oboe
stringendo
ad lib.
Choir.
Swell.
a tempo
Soft Great.
ritard.


a tempo
crescendo
ritard.
All on Great
Coupled to Sw.
a tempo
f


f
ritard.
a tempo
Swell.
Great.
Morendo
p
p Swell.
pp
ppp

To my friend the Rev. HERBERT PENTIN, M.A., Vicar of the Abbey Church of Milton, Dorset.

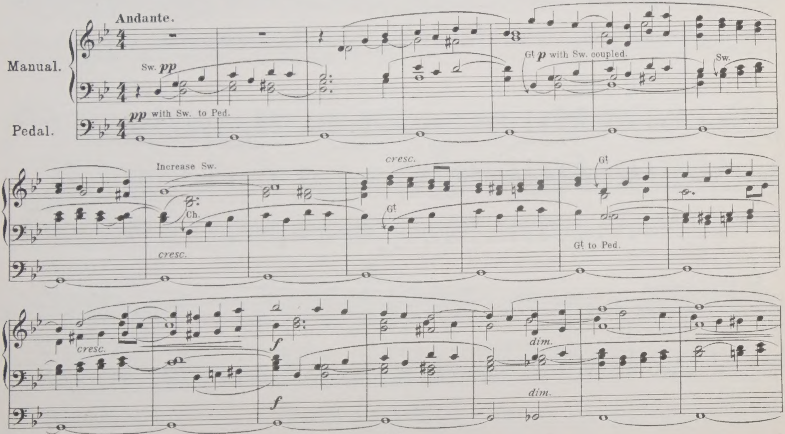
Nº 47.

Prelude in G.

Programme annotation.

A piece of the old Diapason type combined with modern feeling containing some ingenious passages of imitation.

BERTHOLD G. THORNE.


Andante.
Manual.
Pedal.
Sw. pp
pp with Sw. to Ped.
Gt p with Sw. coupled.
Sw.
Increase Sw.
Ch.
cresc.
cresc.
Gt
Gt
Gt to Ped.
cresc.
f
f
dim.
dim.

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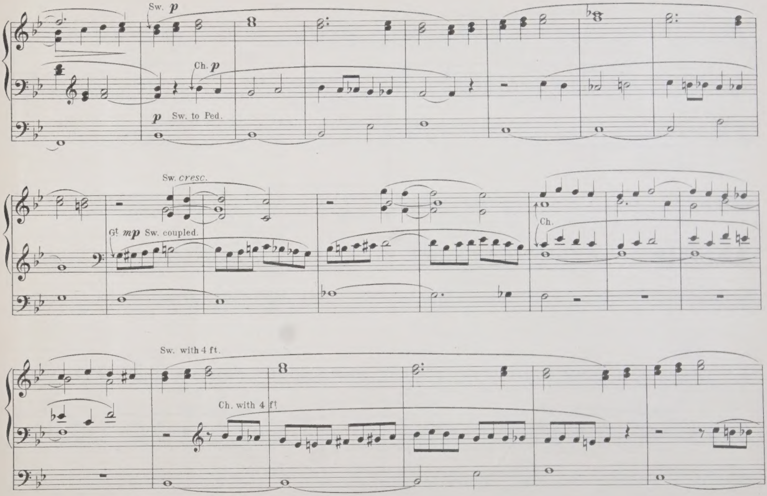
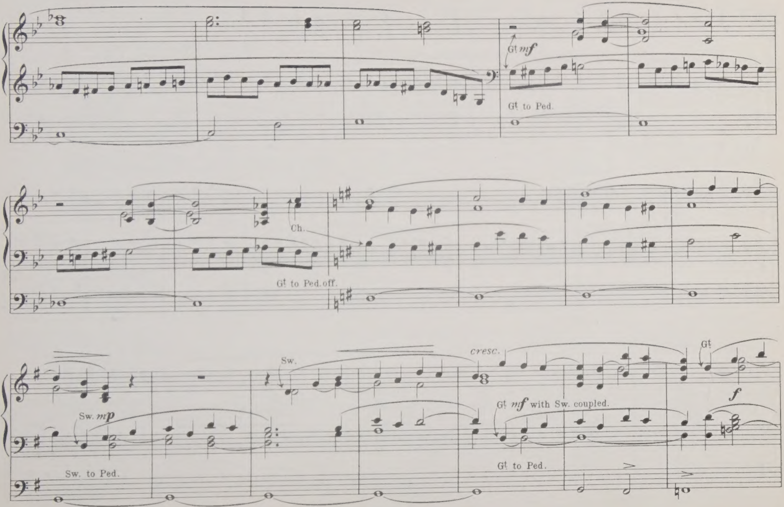
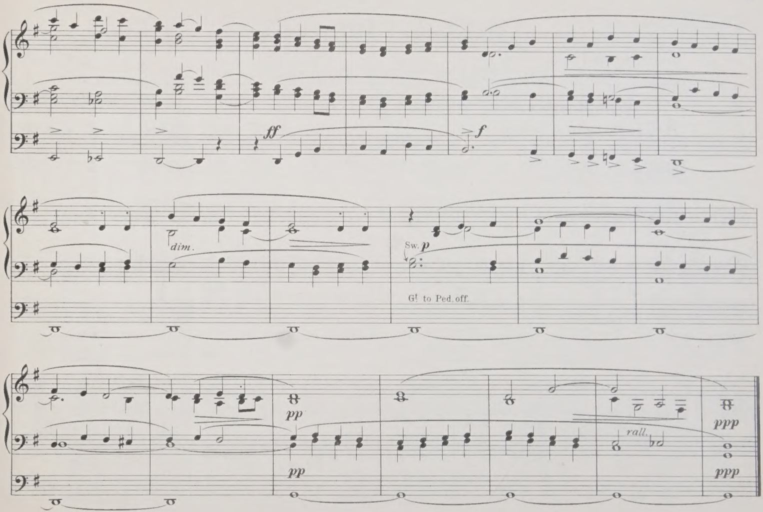

Sw. p
Ch. p
p Sw. to Ped.
Sw. cresc.
Gt mp Sw. coupled.
Ch.
Sw. with 4 ft.
Ch. with 4 ft


Gt mf
Gt to Ped.
Ch.
Gt to Ped.off.
Sw. mp
Sw. to Ped.
Sw.
cresc.
Gt mf with Sw. coupled.
Gt to Ped.
Gt
f


ff
f
dim.
Sw. p
G! to Ped. off.
pp
pp
rall.
ppp
ppp

To his friend EDWARD J. S. PRICE Esq.

Nº 48.

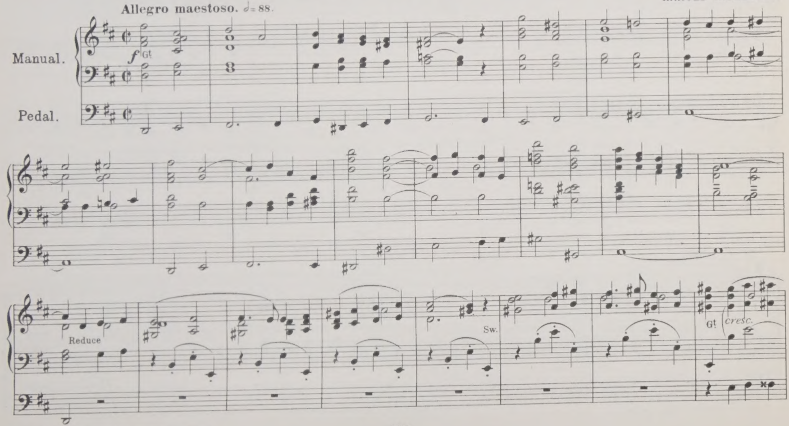
Postlude - Impromptu.

Sw. full, to Gt 4 ft.
Ped. 16 and 8 ft to Sw. and Gt

Programme annotation.

Mr Jeboult is an organist in Taunton and has considerable talent and facility for composition. This Postlude is a good specimen of his work and should prove a useful and effective concluding voluntary or recital piece.

HAROLD A. JEBOULT.


Allegro maestoso. 𝅗𝅥 = 88.
Manual.
Pedal.
f Gt
V
Reduce
Sw.
Gt
cresc.

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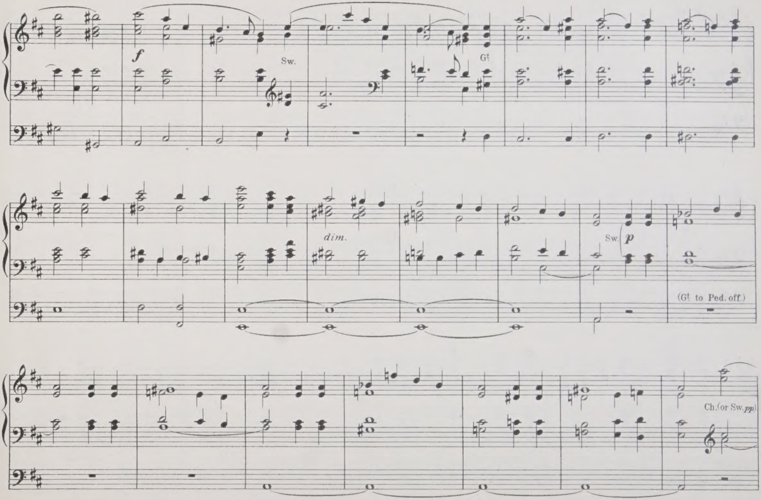
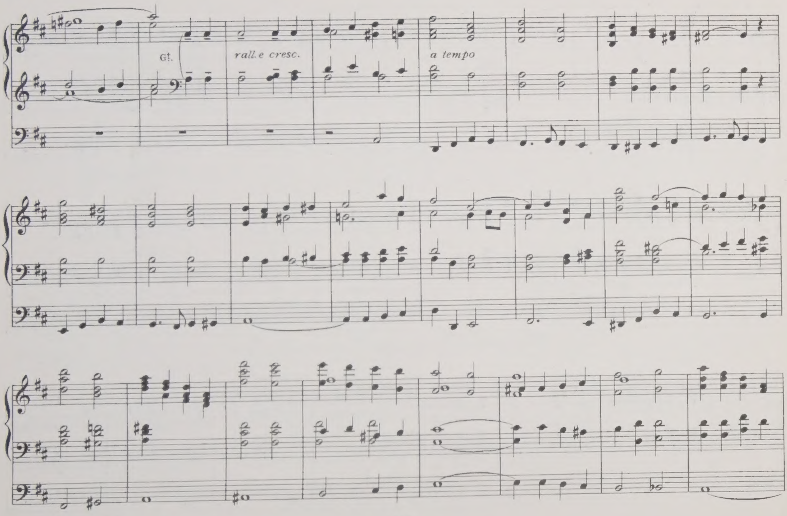
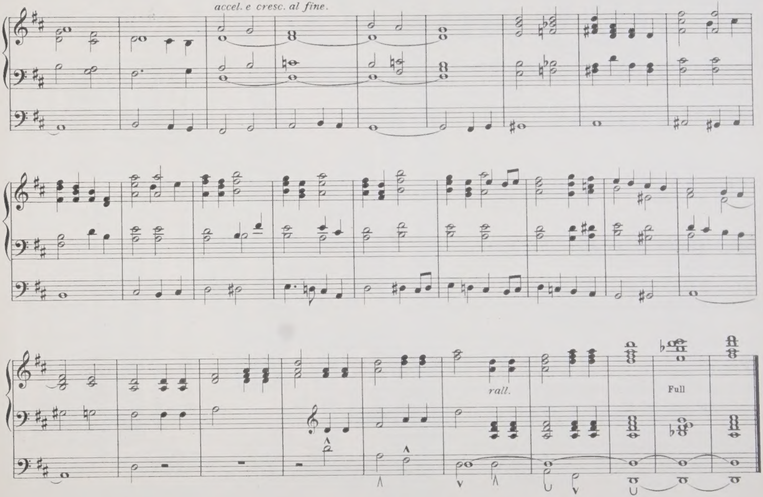

f
Sw.
Gt
dim.
Sw.
p
(Gt to Ped. off.)
Ch. (or Sw. pp)


Gt.
rall. e cresc.
a tempo


accel. e cresc. al fine.
rall.
Full

The Organ Loft

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51 Triumphal March … … Leonard Henniker

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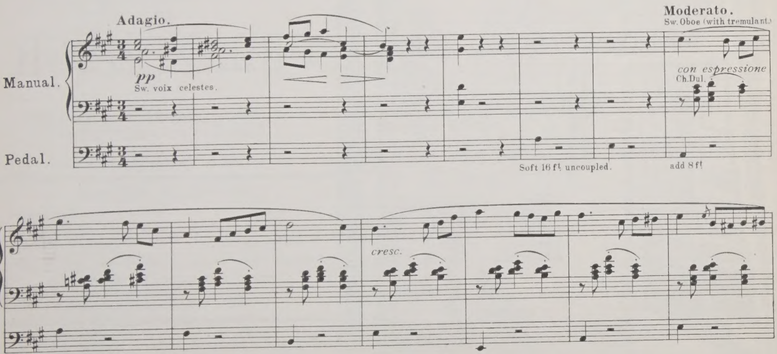
Nº 49.

Romance.

Programme annotation.

The Composer has supplied the following couplet by Southey to illustrate this piece:- "When evening came, toward the echoing shore Tranquil, and pleased we walked together forth." The composition is in three parts, the first consisting of a contemplative melody in A, the second a well-contrasted theme in E, the third being a recapitulation, toward the close of which the two themes are ingeniously and effectively worked together. As an introduction the Composer makes use of the second theme.

J. D. SPEDDING.


Adagio.
Moderato.
Sw. Oboe (with tremulant.)
Manual.
pp
Sw. voix celestes.
con espressione
Ch.Dul.
Pedal.
Soft 16 ft. uncoupled.
add 8 ft.
cresc.

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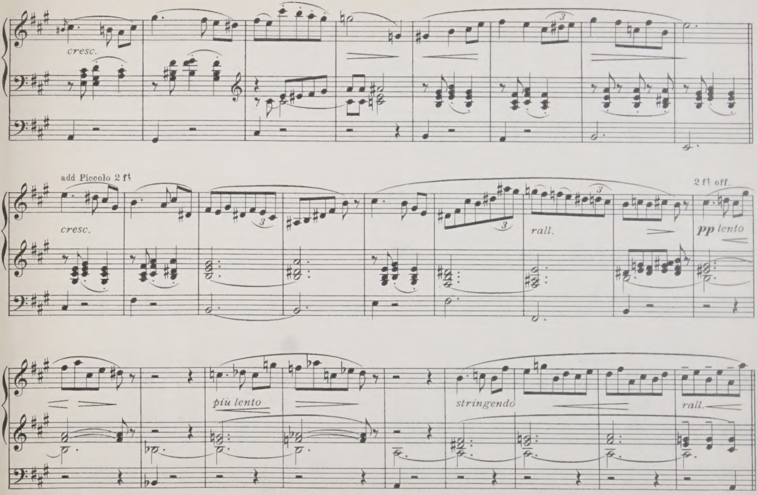
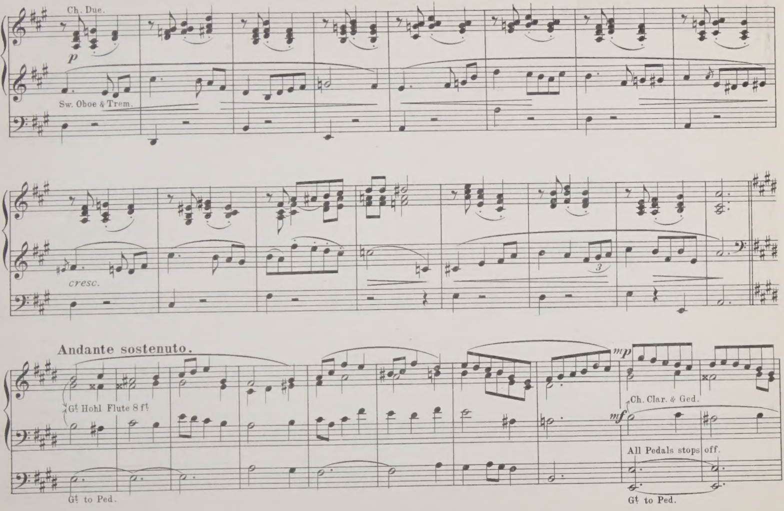
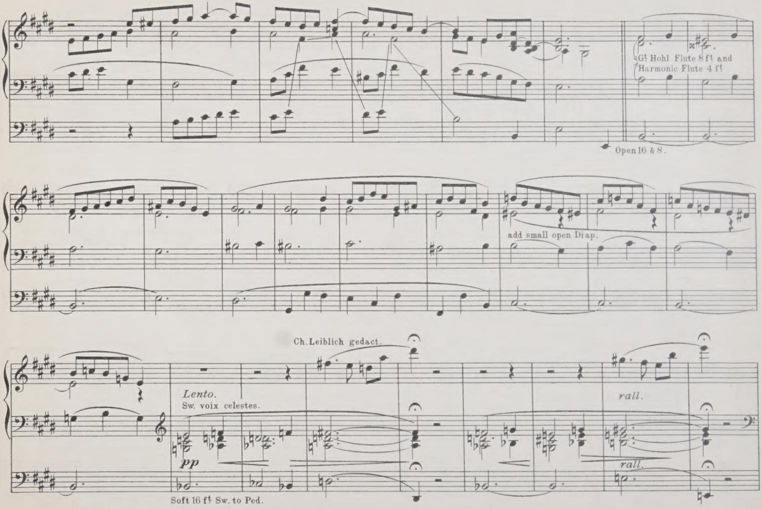
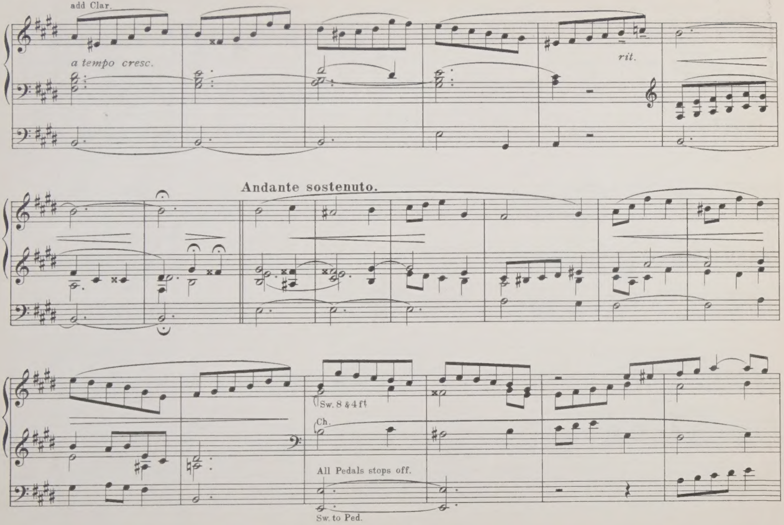
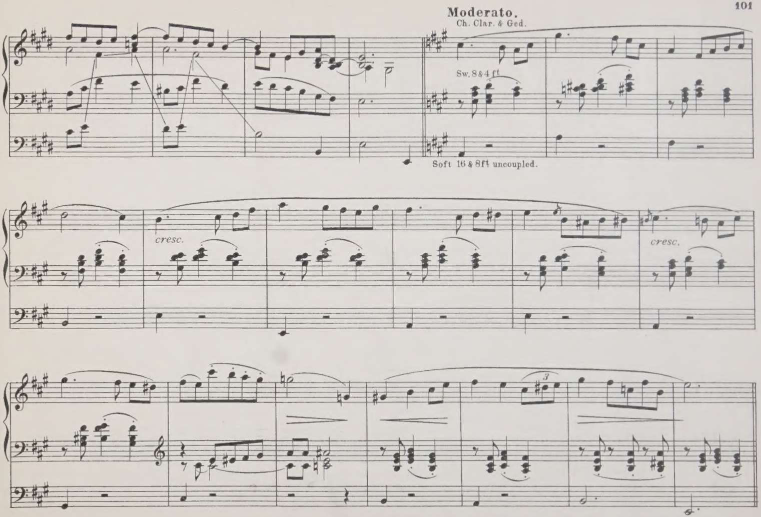
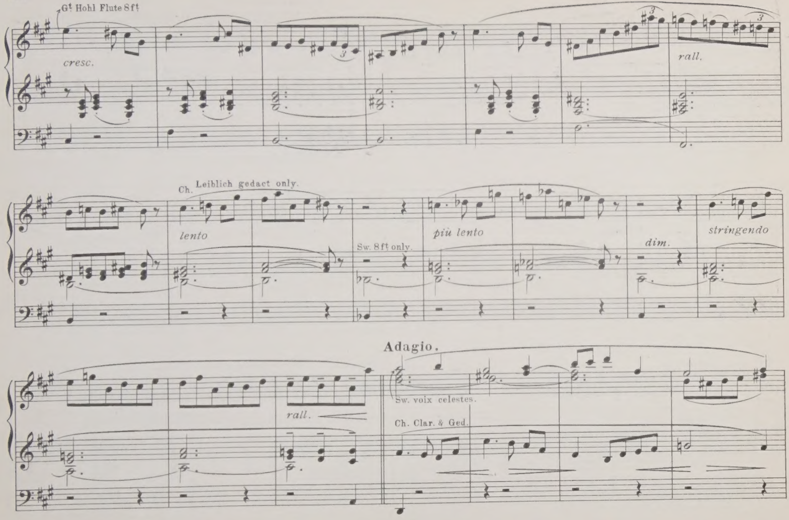

cresc.
3
add Piccolo 2 ft.
cresc.
3
3
3
rall.
2 ft. off.
pp lento
più lento
stringendo
rall.

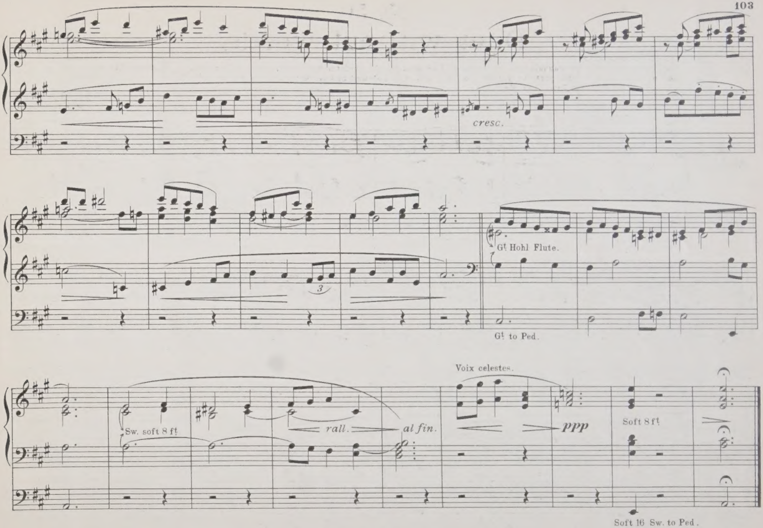

Ch. Due.
p
Sw. Oboe & Trem.
cresc.
3
Andante sostenuto.
Gt Hohl Flute 8 ft
Gt to Ped.
mp
mf
Ch. Clar. & Ged.
All Pedals stops off.
Gt to Ped.


Gt Hohl Flute 8 ft and
Harmonic Flute 4 ft
Open 16 & 8.
add small open Diap.
Ch. Leiblich gedact.
Lento.
Sw. voix celestes.
pp
rall.
rall.
Soft 16 ft Sw. to Ped.


add Clar.
a tempo cresc.
rit.
Andante sostenuto.
Sw. 8 & 4 ft
Ch.
All Pedals stops off.
Sw. to Ped.


Moderato.
Ch. Clar. & Ged.
Sw. 8&4 ft
Soft 16 & 8ft uncoupled.
cresc.
cresc.
3


Gt Hohl Flute 8ft
cresc.
rall.
Ch. Leiblich gedact only.
lento
Sw. 8ft only.
più lento
dim.
stringendo
rall.
Adagio.
Sw. voix celestes.
Ch. Clar. & Ged.


cresc.
Gt Hohl Flute.
Gt to Ped.
Voix celestes.
Sw. soft 8 ft
rall.
al fin.
ppp
Soft 8 ft
Soft 16 Sw. to Ped.

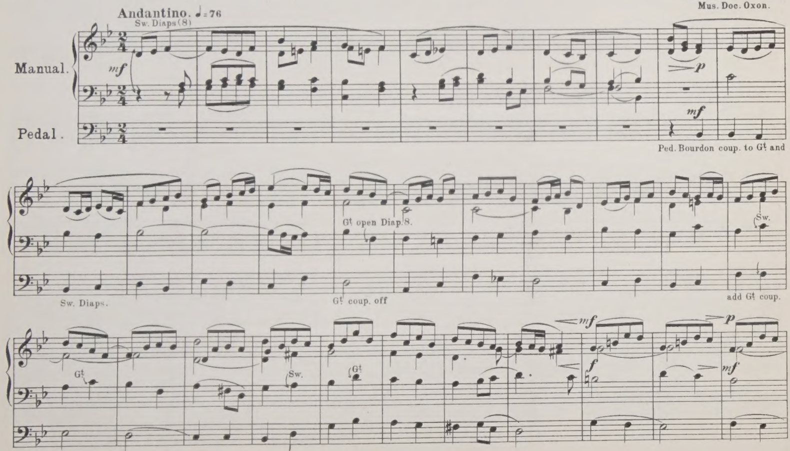
Nº 50.

Duet without words.

Programme annotation.

An organ with two or more manuals and pedals is well adapted for the performance of this class of composition. A distinctive character of tone must be given to each voice part, the melodies can then be easily followed and recognized, whilst the accompaniment is kept subordinate. The duet occurs between the Tenor and Bass.

FERRIS TOZER.
Mus. Doc. Oxon.


Andantino. ♩=76
Sw. Diaps (8)
Manual.
Pedal.
mf
>p
mf
Ped. Bourdon coup. to Gt and
Sw. Diaps.
Gt open Diap. 8.
Gt coup. off
Sw.
add Gt coup.
Gt
Sw.
Gt
<mf
f
>p
mf

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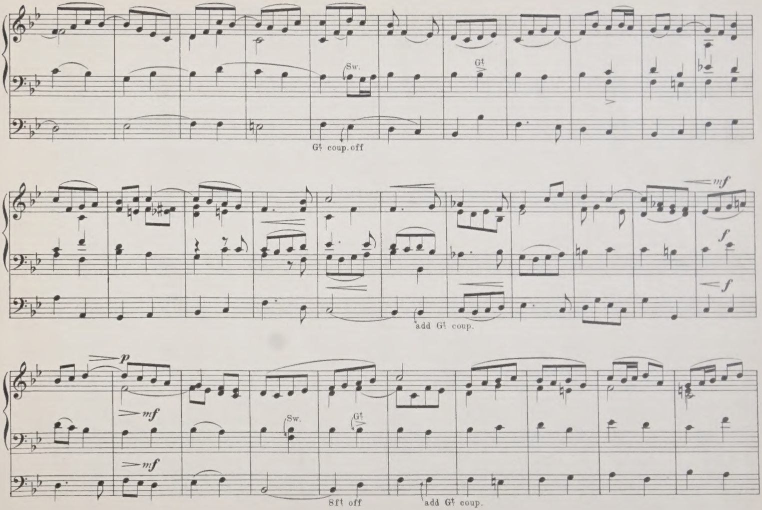
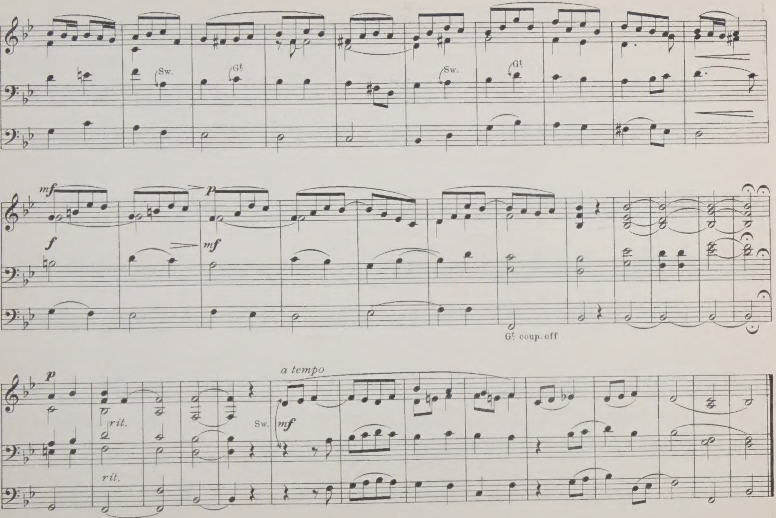

Sw.
Gt
Gt coup. off
mf
f
f
add Gt coup.
p
mf
mf
Sw.
Gt
8ft off
add Gt coup.


Sw.
Gt.
Sw.
Gt.
mf
f
p
mf
Gt. coup. off
p
rit.
rit.
a tempo
Sw.
mf

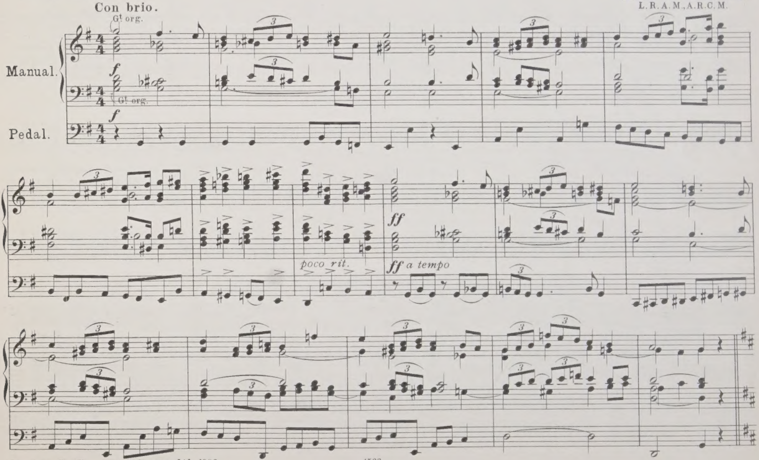
Nº 51.

Triumphal March.

Programme annotation.

This march makes a grand postlude or recital piece, being bold and jubilant in style. The character of the composition is well described by the title.

LEONARD HENNIKER.
L.R.A.M., A.R.C.M.


Con brio.
Gt. org.
f
Gt. org.
f
Manual.
Pedal.
3
ff
poco rit.
ff a tempo

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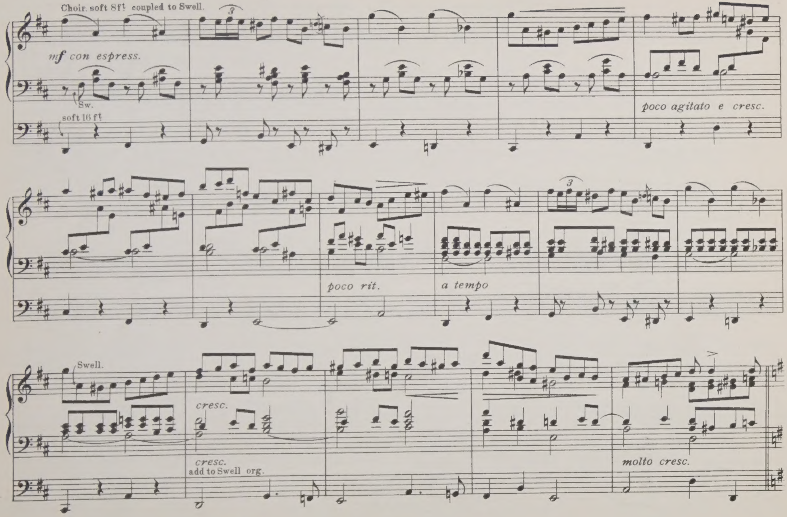
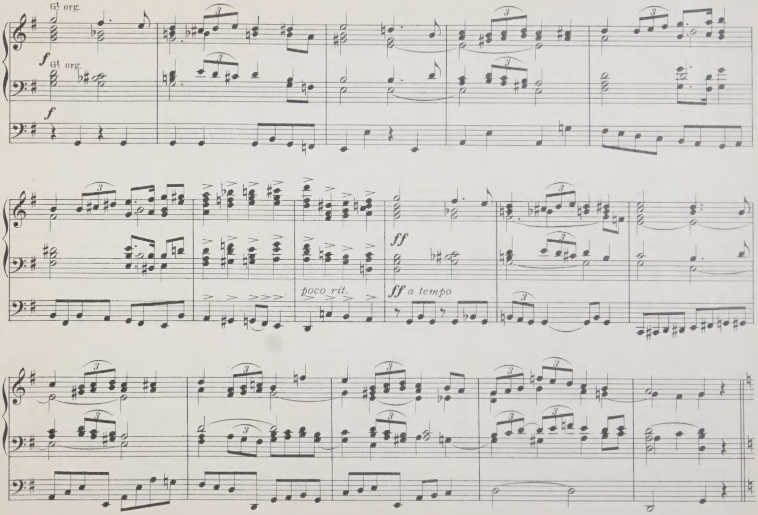
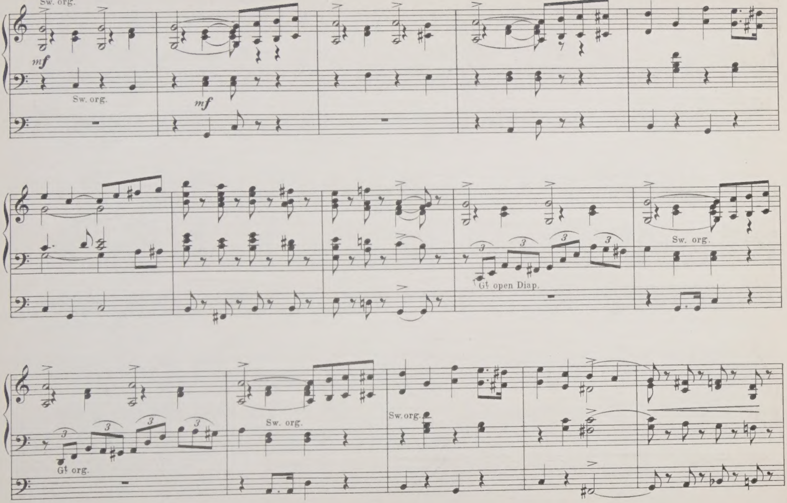
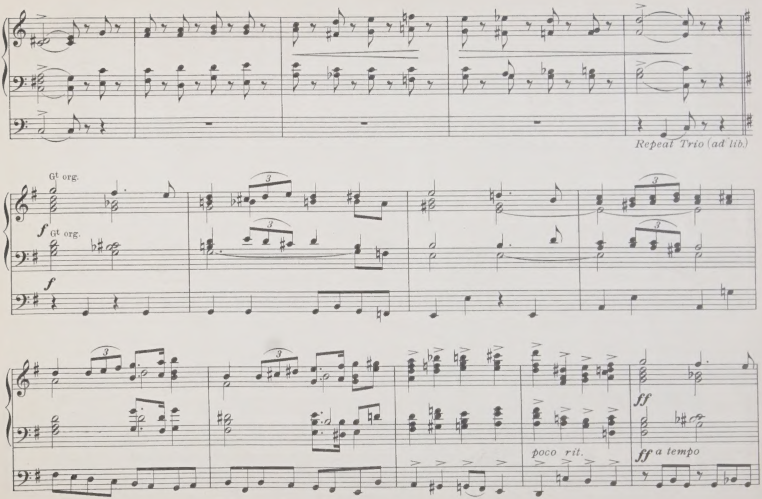
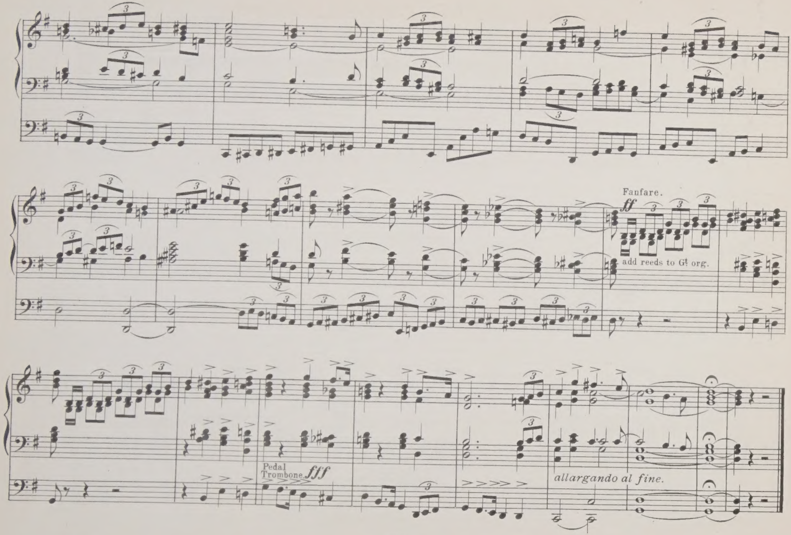

Choir. soft 8 ft. coupled to Swell.
mf con espress.
Sw.
soft 16 ft.
3
poco agitato e cresc.
poco rit.
a tempo
3
Swell.
cresc.
cresc.
add to Swell org.
molto cresc.


Gt org.
f Gt org.
f
poco rit.
ff
ff a tempo
3

Trio.


Sw. org.
mf
Sw. org.
mf
3
G^t open Diap.
Sw. org.
G^t org.
Sw. org.
Sw. org.


Repeat Trio (ad lib.)
Gt org.
f
Gt org.
f
3
poco rit.
ff
ff a tempo


Fanfare.
ff
add reeds to Gt. org.
Pedal Trombone.
fff
allargando al fine.

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3.	**do.**	**do.**	**D**	(No. 1.)
4.	**do.**	**do.**	**A**	(No. 2.)
5.	**do.**	**do.**	**D**	(No. 2.)
6.	**do.**	**do.**	**G**	
7.	**do.**	**do.**	**C**	
8.	**Prelude in G.**			
9.	**Communion.**			
10.	**Adagio Grazioso.**			
11.	**Funeral March.**			
12.	**Improvisation.**			
13.	**Selah.**			

* * *

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The Organ Loft

Book XVIII. **March 1st, 1903.**

A MAGAZINE
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CHURCH & RECITAL PURPOSES.

Issued on the 1st of the Month.

CONTENTS OF BOOK XVIII.

52 "Quies" ... ... ANDREW FREEMAN
53 Festival Piece ... ... EDMONDSTOUNE DUNCAN
54 Abendlied... ... ... EDW. E. HARPER

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Choir: Dulciana.
Swell: Soft 8 ft
Pedal: Bourdon
Couplers: Swell to Choir. Swell to Pedal.
(Time, 2 minutes).

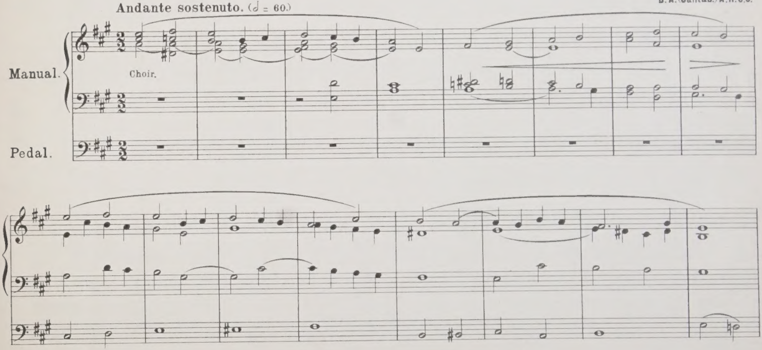
Nº 52.

"Quies."

Programme Annotation.

The title of this charming little piece adequately describes the character of the music, which is reposeful and reflective.

Andrew Freeman.
B. A. (Cantab.) A. R. C. O.


Andante sostenuto. (𝅗𝅥 = 60.)
Manual.
Choir.
Pedal.

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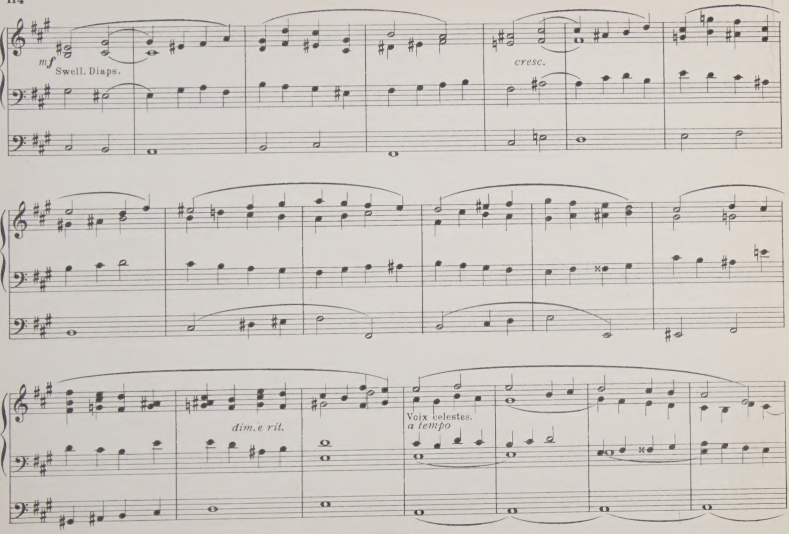
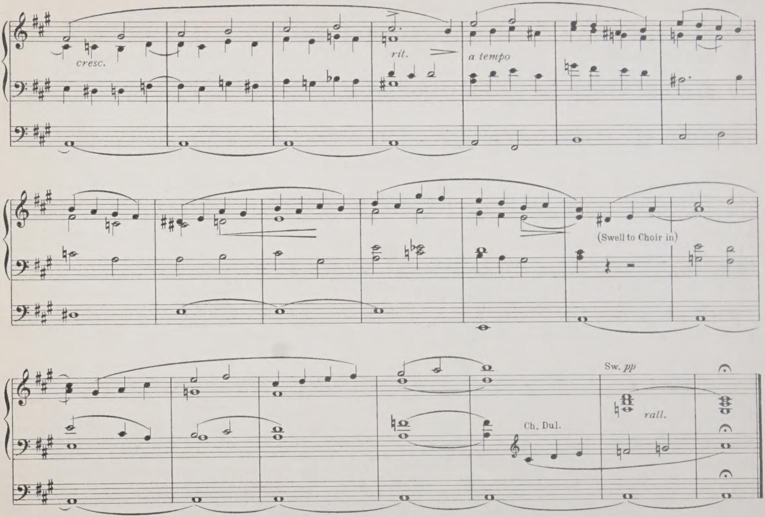

mf
Swell. Diaps.
cresc.
dim. e rit.
Voix celestes.
a tempo


cresc.
rit.
a tempo
(Swell to Choir in)
Sw. *pp*
Ch. Dul.
rall.

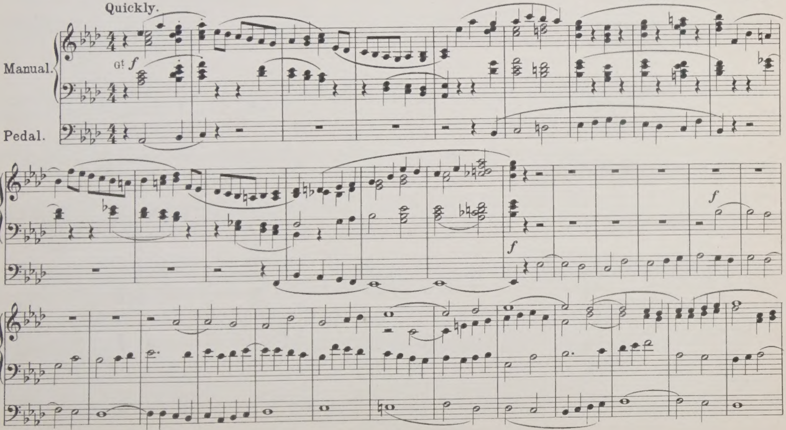
Nº 53.

Festival Piece.

Programme Annotation.

A noble concluding voluntary or Recital piece, full of dignity and written with evident appreciation of the style best calculated to display the distinctive qualities possessed by "The King of Instruments."
The change of time in the Trio is effective and the return to the chief subject (by means of a Pedal Cadenza) interesting.

EDMONDSTOUNE DUNCAN



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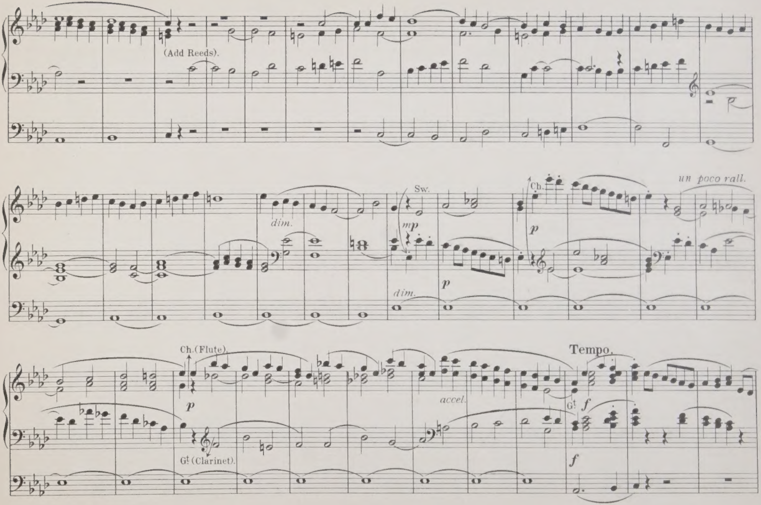
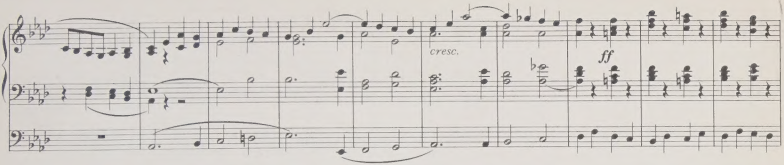
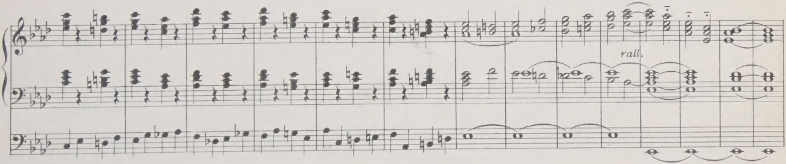
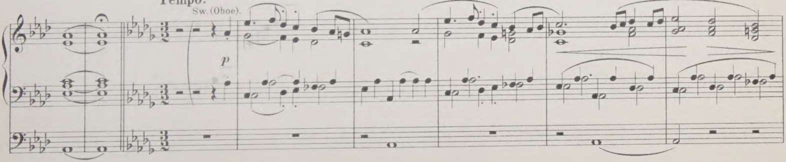
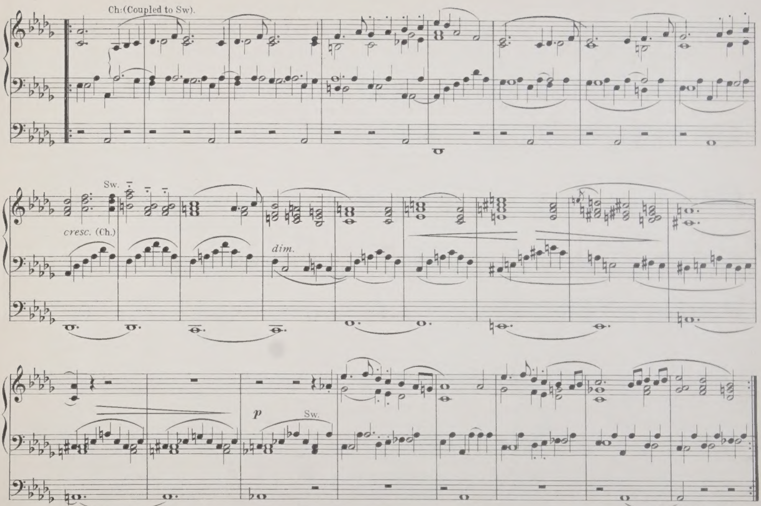

(Add Reeds).
Sw.
mp
dim.
dim.
p
Ch.
p
un poco rall.
Ch. (Flute).
p
Gt (Clarinet).
accel.
Tempo.
Gt
f
f

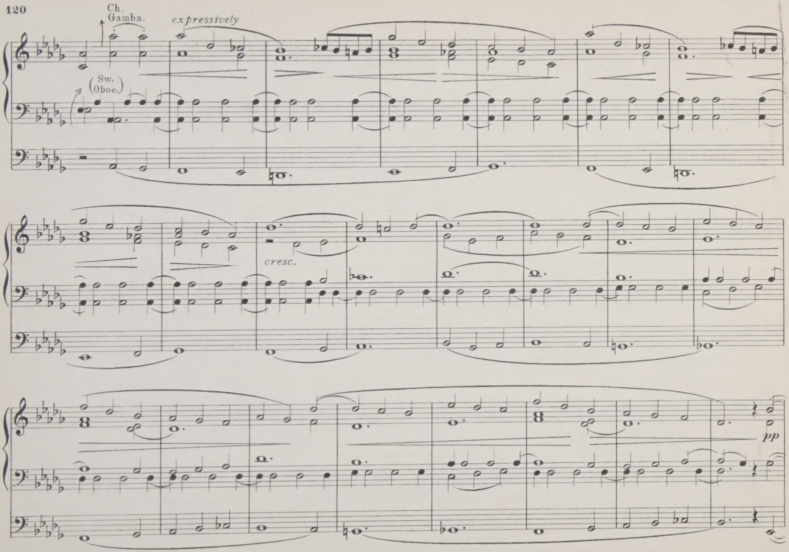


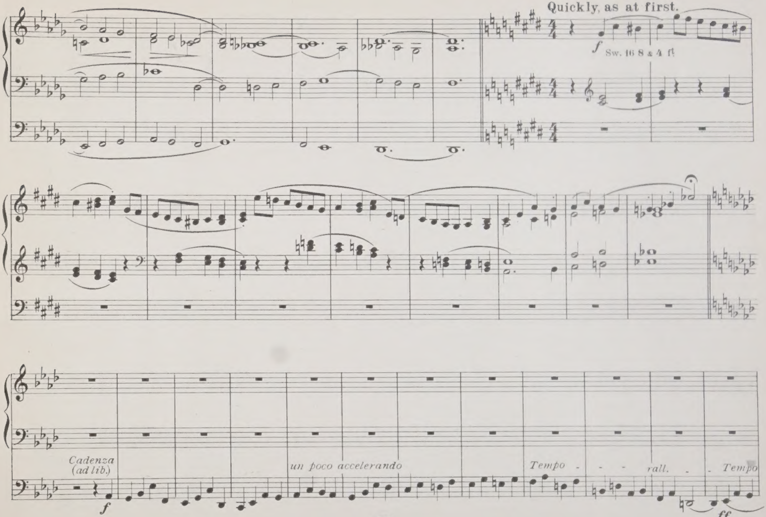


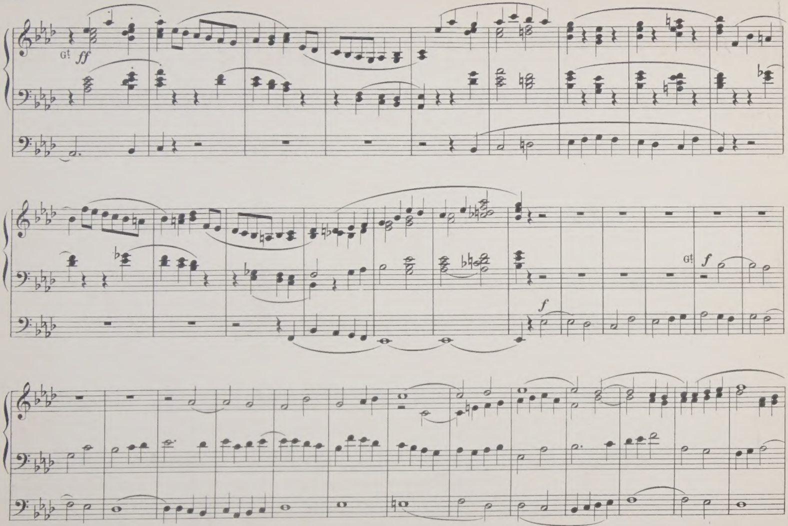
Tempo.

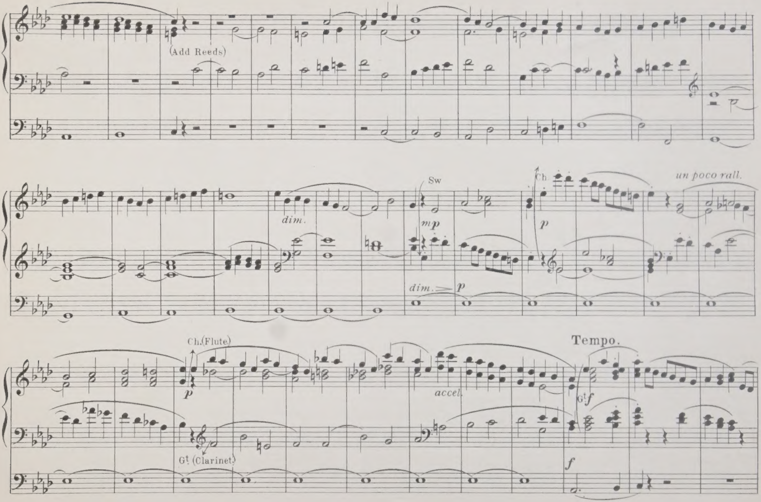


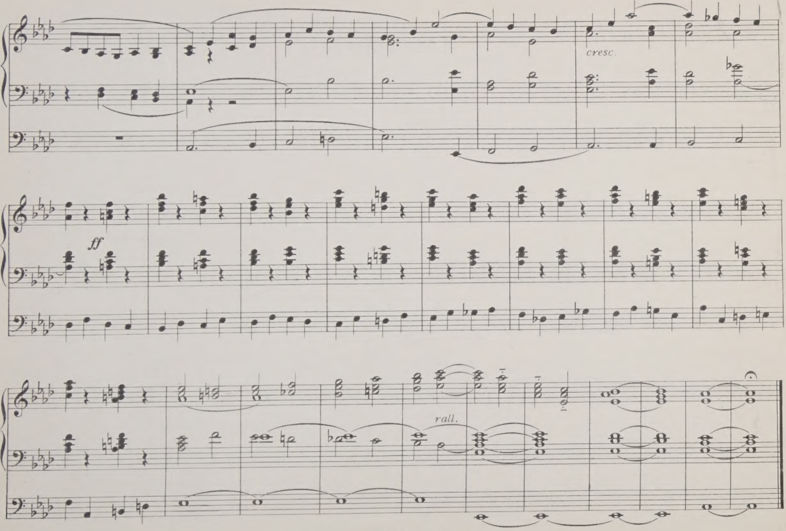

Ch:(Coupled to Sw).
Sw.
cresc. (Ch.)
dim.
p
Sw.


Ch.
Gamba.
expressively
(Sw.
Oboe.)
cresc.
pp


Quickly, as at first.
f
Sw. 16 8 & 4 ft
Cadenza
(ad lib.)
f
un poco accelerando
Tempo
rall.
Tempo
ff


G!
ff
f
G!
f


(Add Reeds)
dim.
Sw
mp
dim.
p
Ch.
p
un poco rall.
Ch.(Flute)
p
Gt. (Clarinet)
accel.
Tempo.
Gt. f
f


cresc.
ff
rall.

Nº 54.

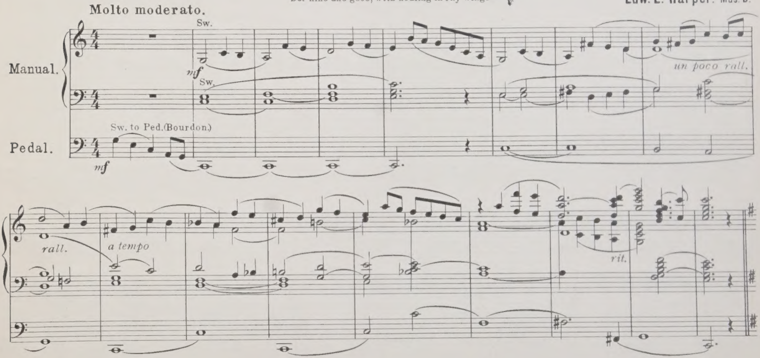
Abendlied.

Programme Annotation.

The following quotation from Lyte's well known hymn appears to express the thoughts suggested by this "Abendlied."

"Abide with me: fast falls the Eventide;
The darkness deepens; Lord with me abide:"
"Come not in terrors, as the King of Kings:
But kind and good, with healing in Thy wings."

Edw. E. Harper. Mus. D.


Molto moderato.
Manual.
Pedal.
Sw.
mf
Sw.
Sw. to Ped.(Bourdon)
mf
un poco rall.
rall.
a tempo
rit.

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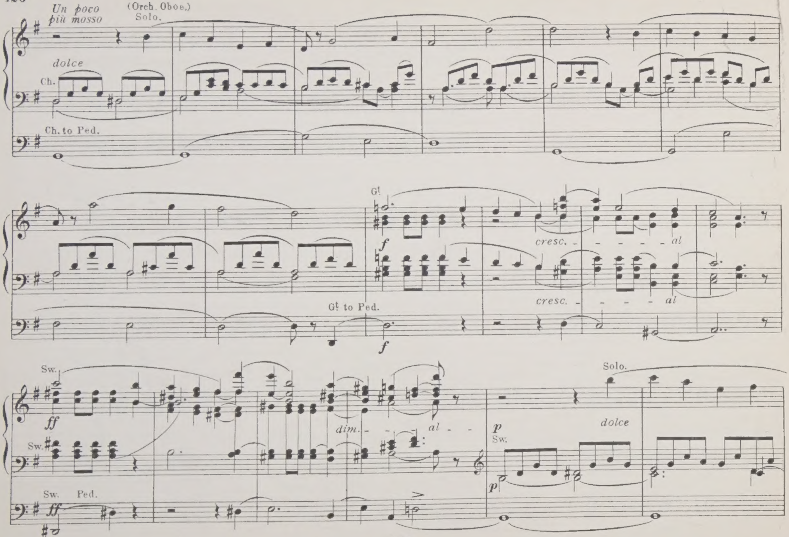
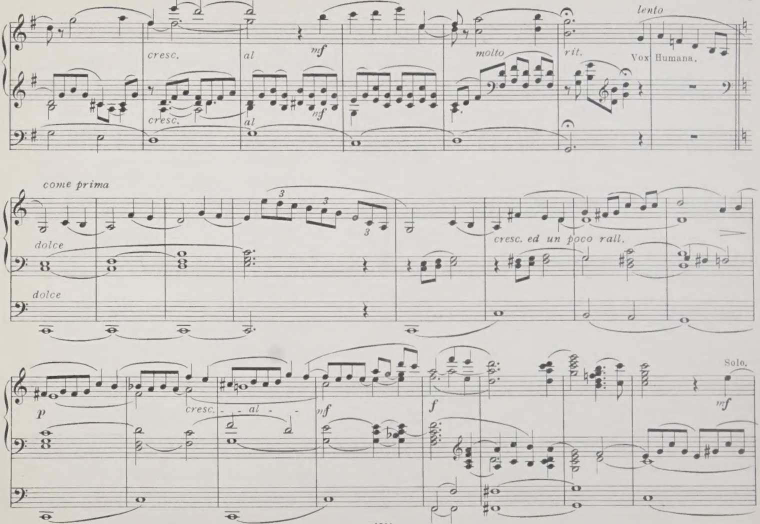
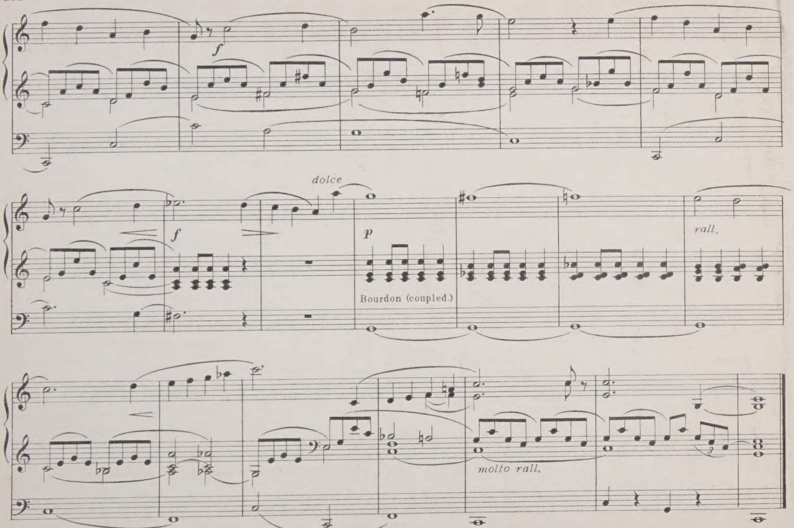

Un poco più mosso
(Orch. Oboe.) Solo.
dolce
Ch.
Ch. to Ped.
Gt
f
Gt to Ped.
f
cresc. - - - - al
cresc. - - - - al
Sw.
ff
Sw.
Sw. Ped.
ff
dim. - - - al - -
p
Sw.
dolce
Solo.
p


cresc.
al
mf
molto
rit.
lento
Vox Humana.
cresc.
al
mf
come prima
dolce
dolce
cresc. ed un poco rall.
p
cresc. - - al - - mf
f
Solo.
mf


f
f
dolce
p
Bourdon (coupled.)
rall.
molto rall.
3

The Organ Loft

Book XIX. **April 1st, 1903.**

A MAGAZINE
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57 Andante Tranquillo ... ... " "
58 Postlude ... ... W. H. Hopkinson

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To J. W. PHILLIPS Esq. Organist St. George's Church Sheffield and Festival Organist.

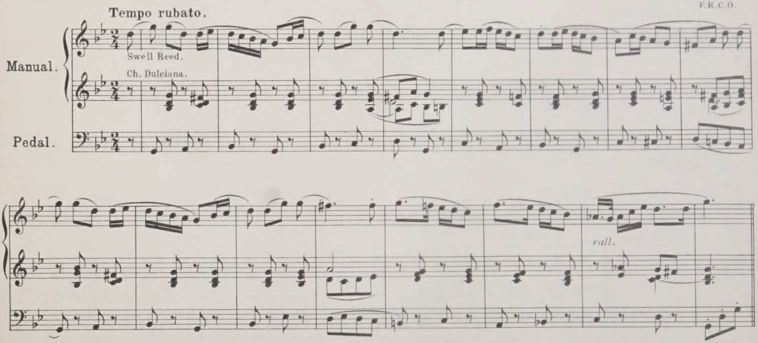
No. 55.

Caprice in G minor.

Programme Annotation.

A fanciful piece very suitable for Recital purposes, the syncopation in the melody, which is a marked characteristic of the chief theme, lends a grace and charm to the movement. The Trio in E♭ consists of an Andante cantabile and forms a grateful change, making the return to the G minor theme very effective and welcome.

H. Crackel.
F.R.C.O.



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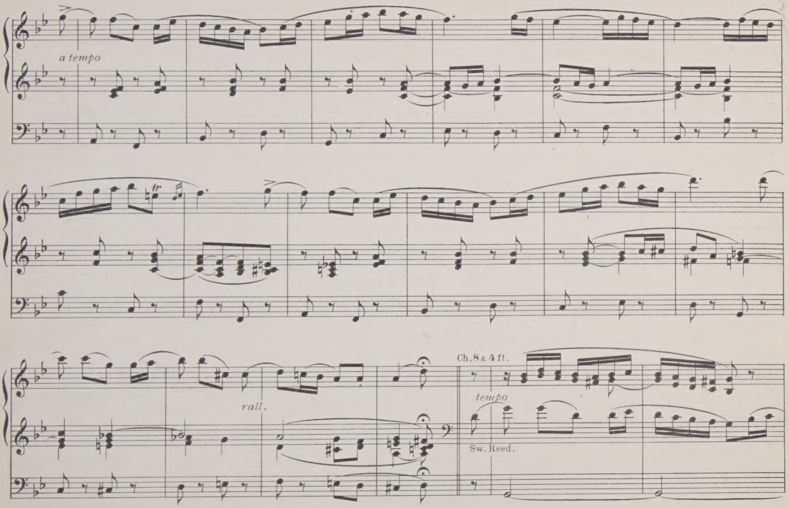
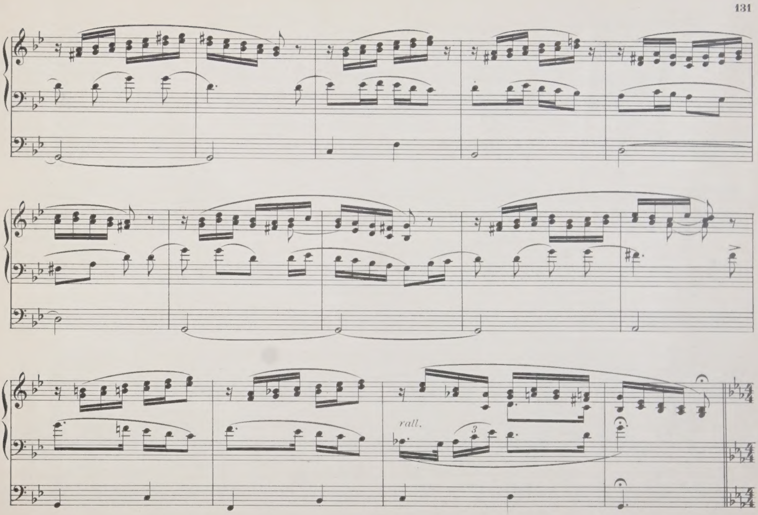
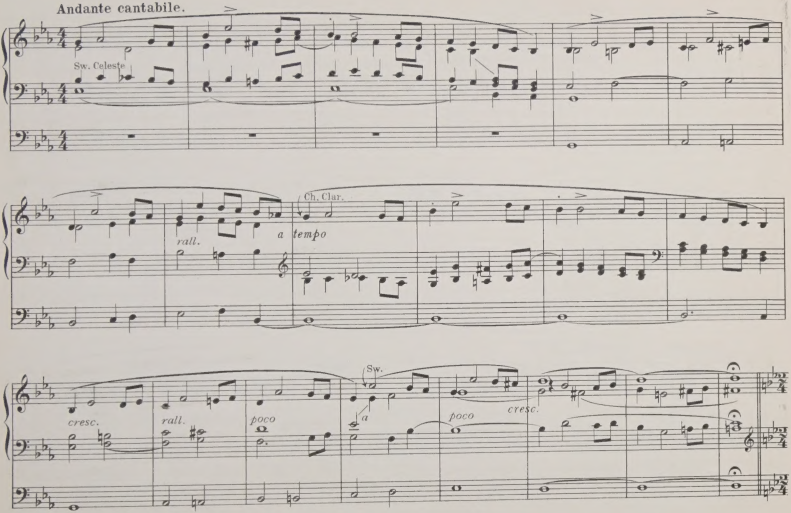
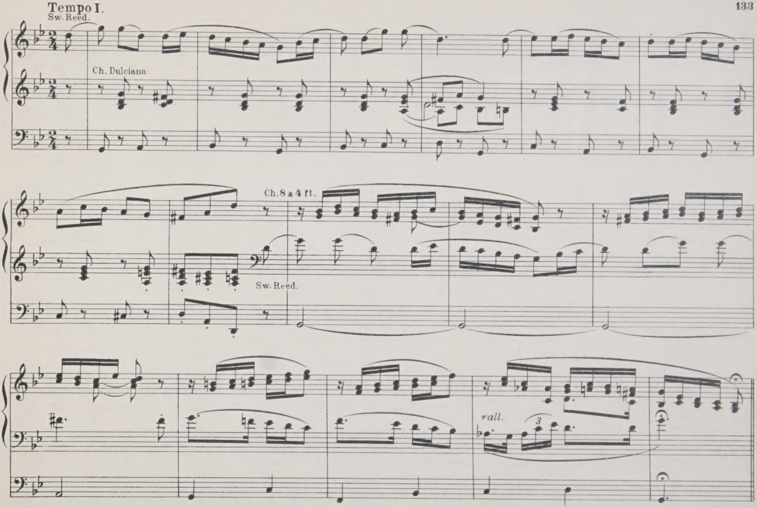
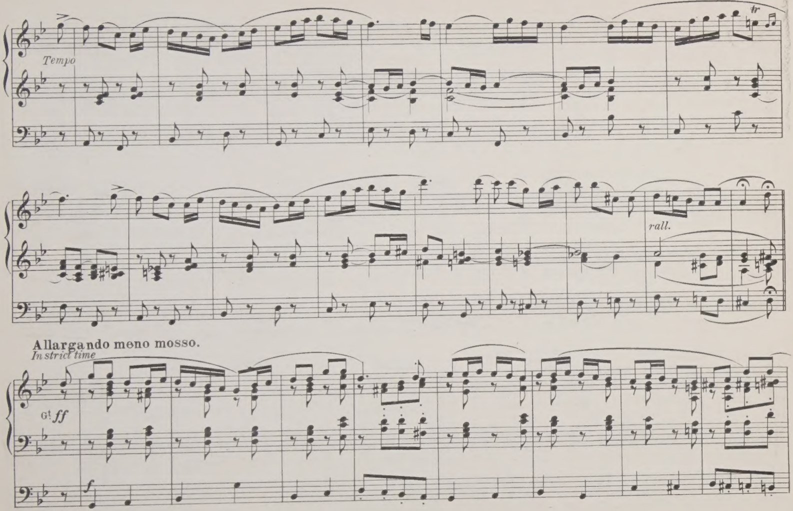
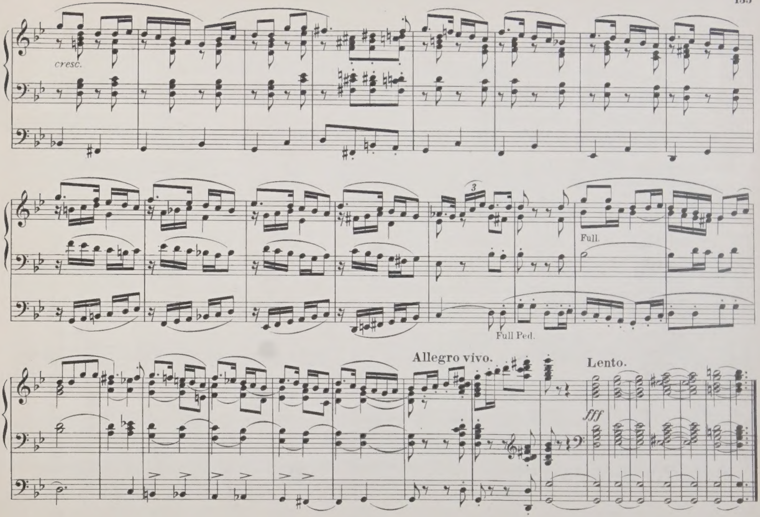

a tempo
tr
rall.
Ch. 8 & 4 ft.
tempo
Sw. Reed.


rall.
3


Andante cantabile.
Sw. Celeste
rall.
a tempo
Ch. Clar.
cresc.
rall.
poco
Sw.
a
poco
cresc.


Tempo I.
Sw. Reed.
Ch. Dulciana
Ch. 8 & 4 ft.
Sw. Reed.
rall.
3


tr
Tempo
rall.
Allargando meno mosso.
In strict time
Gt ff
f


cresc.
Full.
Full Ped.
Allegro vivo.
Lento.
fff
3

Dedicated to HENRY ROGERS Esq.

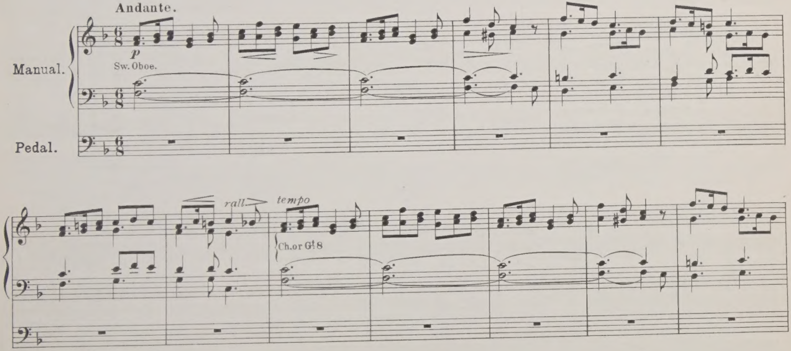
Prep. Sw. Oboe }
Gt Soft 8 ft } Coup.
Ch. Lieb. Dulc

No 56.

Christmas Pastorale.

Programme Annotation.
"While shepherds watch'd their flocks by night."

Charles H. G. Mottram.



Andante.
p
Sw. Oboe.
Manual.
Pedal.
rall.
tempo
Ch. or Gt 8

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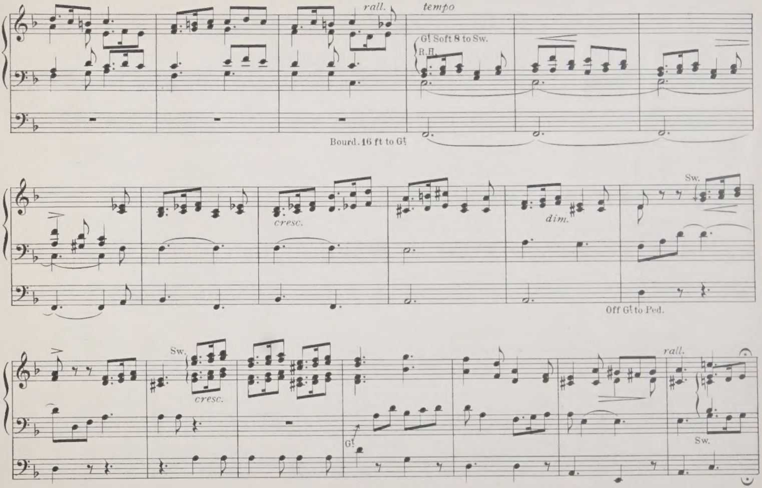
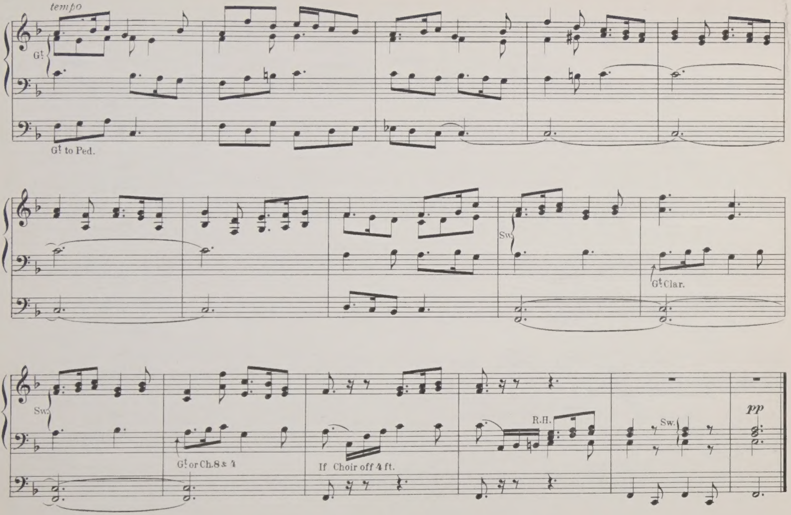

rall.
tempo
Gt Soft 8 to Sw.
R.H.
Bourd. 16 ft to Gt
cresc.
dim.
Sw.
Off Gt to Ped.
Sw.
cresc.
Gt
rall.
Sw.


tempo
Gt.
Gt. to Ped.
Sw.
Gt. Clar.
Sw.
Gt. or Ch. 8 & 4
If Choir off 4 ft.
R.H.
Sw.
pp

To my cousin K.M.M.H.

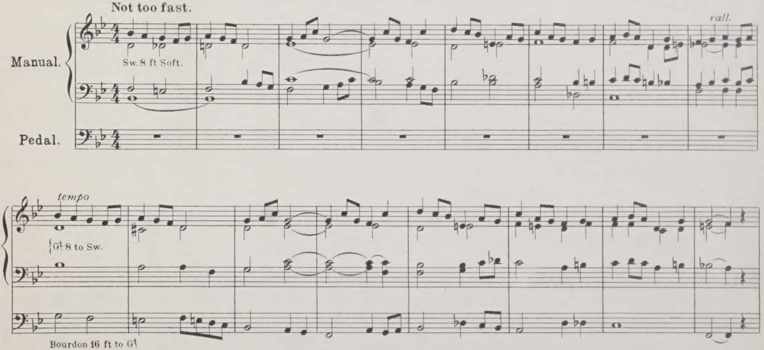
Prep: Sw. Soft 8 ft.} Coup.
G^t 8 ft.

Nº 57.

Andante Tranquillo.

Programme Annotation.
A soft movement especially suitable as an introductory voluntary.

Charles H. G. Mottram.


Not too fast.
rall.
Manual.
Sw. 8 ft Soft.
Pedal.
tempo
{G^t 8 to Sw.
Bourdon 16 ft to G^t

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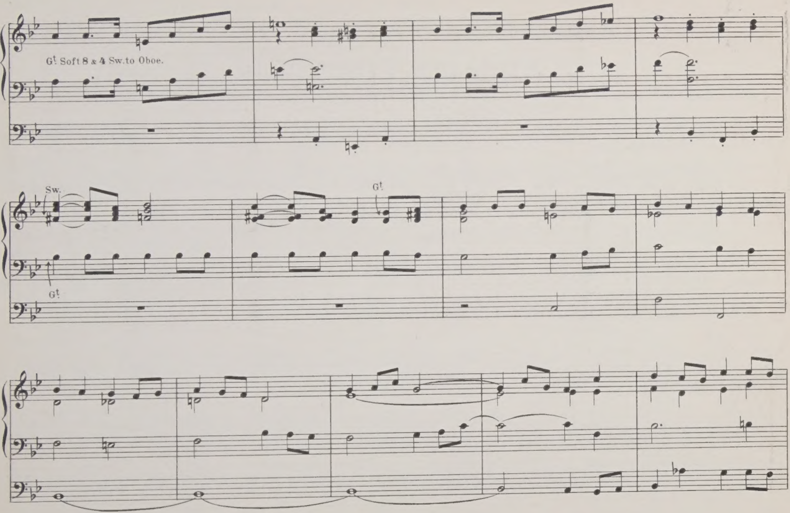
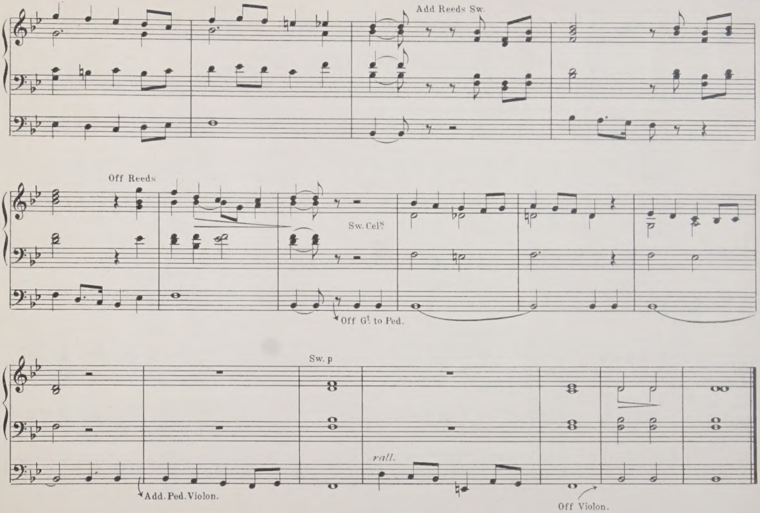

Gt Soft 8 & 4 Sw.to Oboe.
Sw.
Gt
Gt

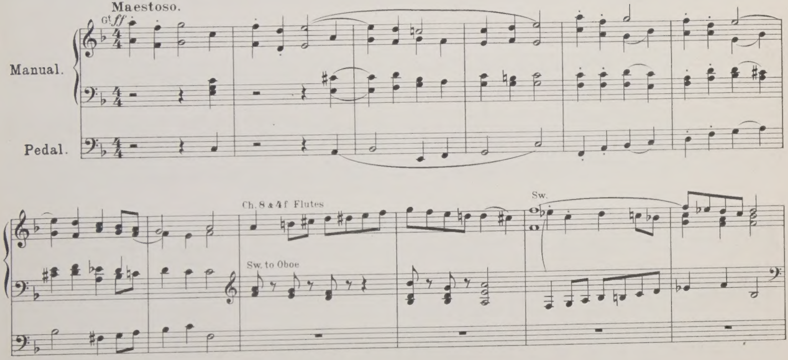

Add Reeds Sw.
Off Reeds
Sw. Cel^s
Off G^t. to Ped.
Sw. p
rall.
Add. Ped. Violon.
Off Violon.

Nº 58.

Postlude.

Programme Annotation.
A bright concluding voluntary or Recital piece in the postlude style.

W. H. Hopkinson.


Maestoso.
Gt. ff
Manual.
Pedal.
Ch. 8 & 4 f Flutes
Sw. to Oboe
Sw.

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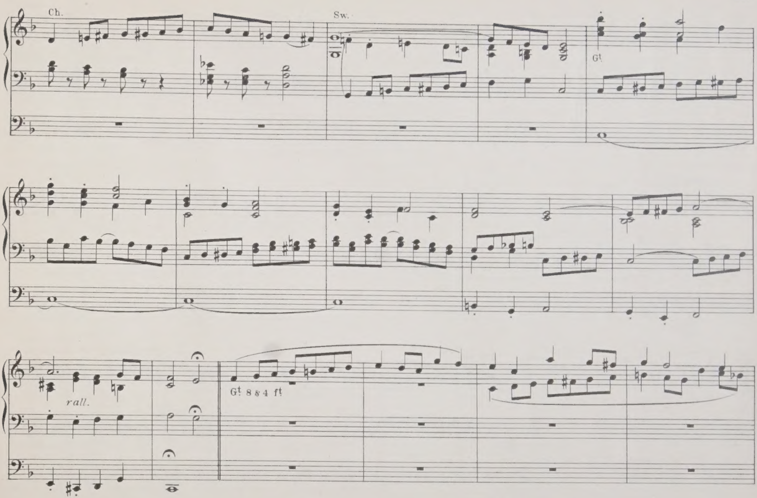
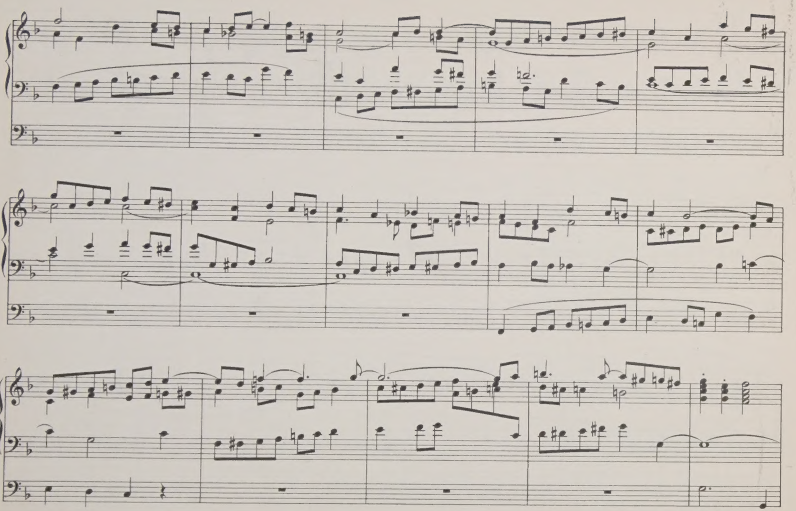
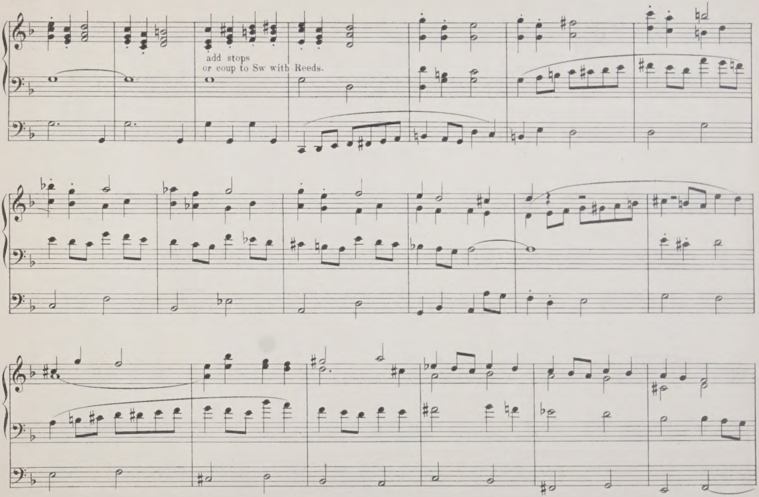
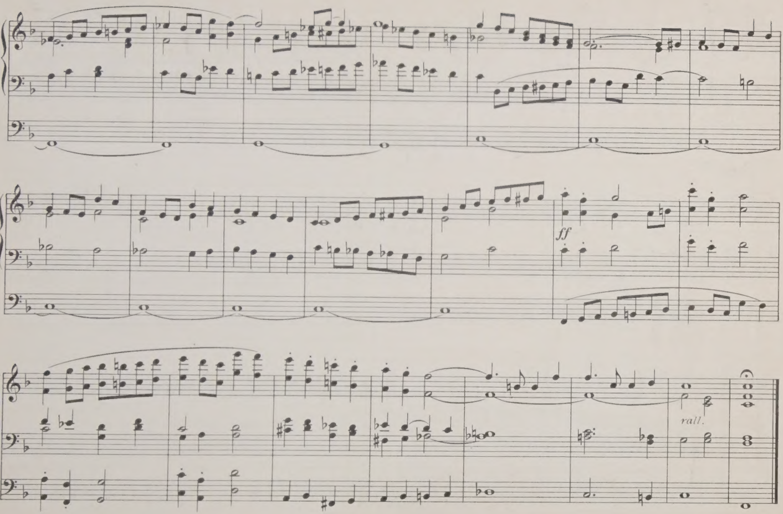

Ch.
Sw.
Gt
rall.
Gt 8 & 4 ft




add stops
or coup to Sw with Reeds.


ff
rall.

The Organ Loft

Book XX. May 1st, 1903.

A MAGAZINE

OF

ORGAN MUSIC

SUITABLE FOR

CHURCH & RECITAL PURPOSES.

Issued on the 1st of the Month.

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To his friend Dr WARWICK JORDAN.

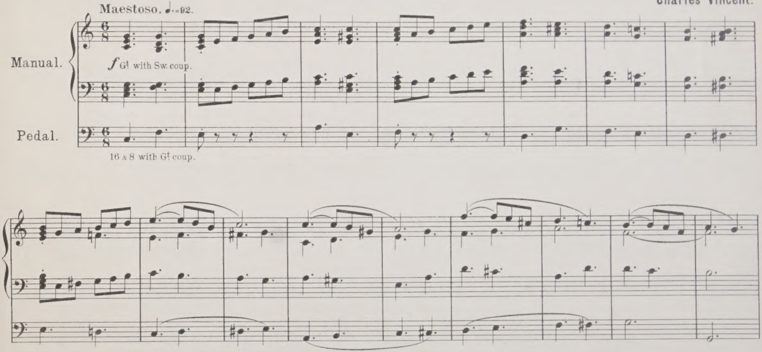
No 59.

Postlude Maestoso.

Programme annotation.

As the title implies, this piece is written for use as a postlude or concluding voluntary, but it is also suitable for recital purposes. Opportunity is afforded for the use of Solo stops, and in the Coda the full power of the instrument may be employed.

Charles Vincent.


Maestoso. ♩.=92.
Manual.
f Gt with Sw. coup.
Pedal.
16 & 8 with Gt coup.

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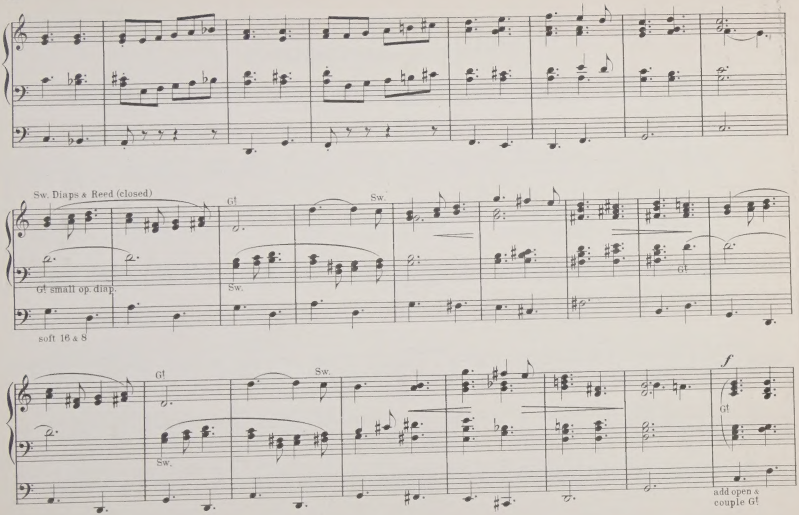
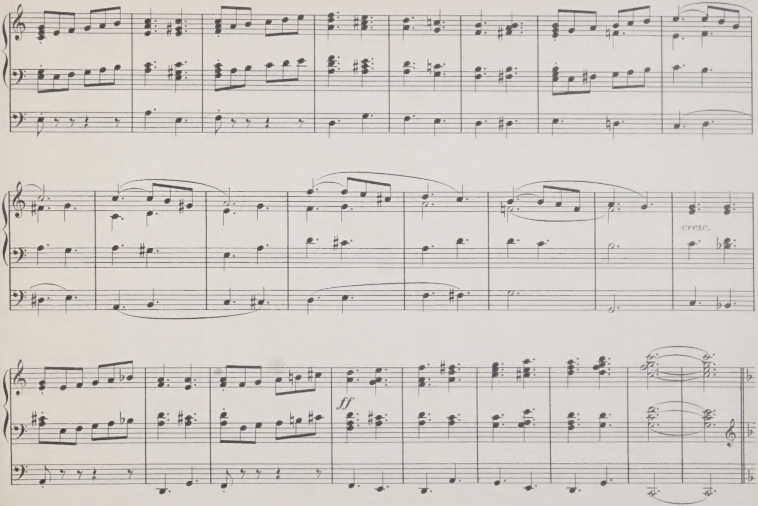
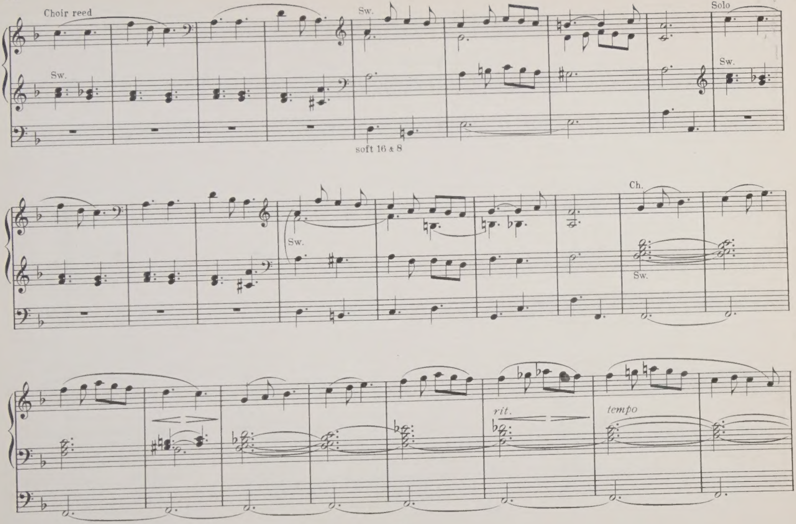
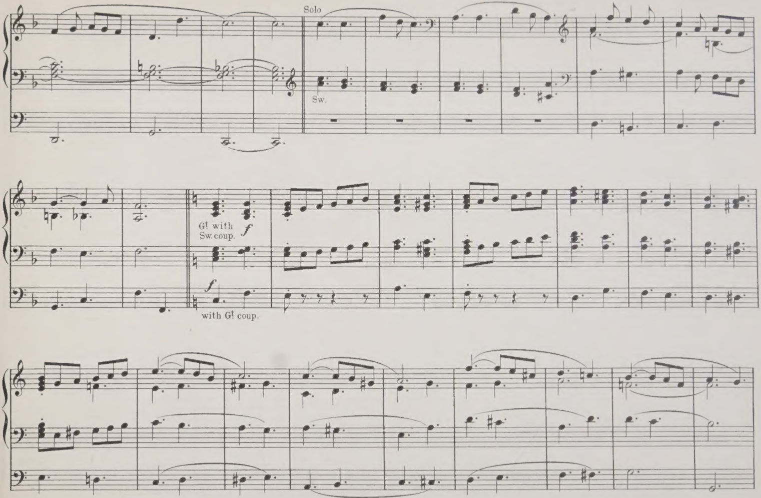
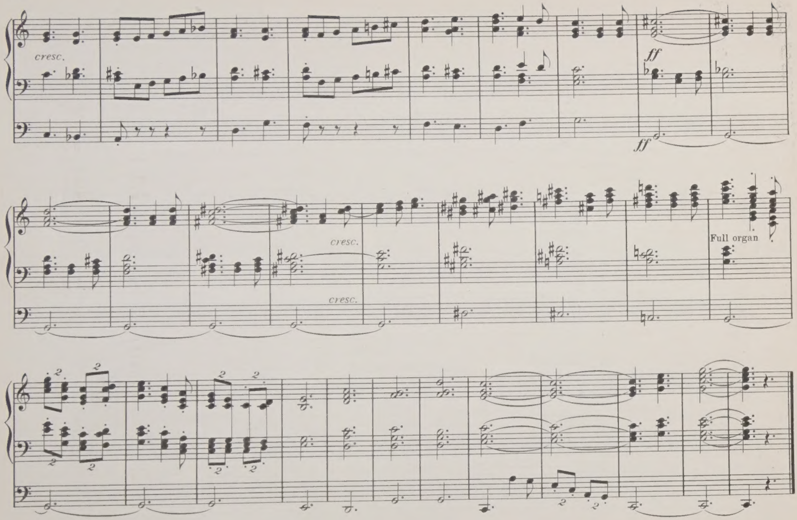

Sw. Diaps & Reed (closed)
Gt small op. diap.
soft 16 & 8
Gt
Sw.
Sw.
Gt
Gt
Sw.
Sw.
f
Gt
add open & couple Gt


cresc.
ff


Choir reed
Sw.
Sw.
soft 16 & 8
Solo
Sw.
Sw.
Ch.
Sw.
rit.
tempo


Solo
Sw.
Gt with Sw. coup.
f
f
with Gt coup.


cresc.
ff
ff
cresc.
cresc.
Full organ

Nº 60.

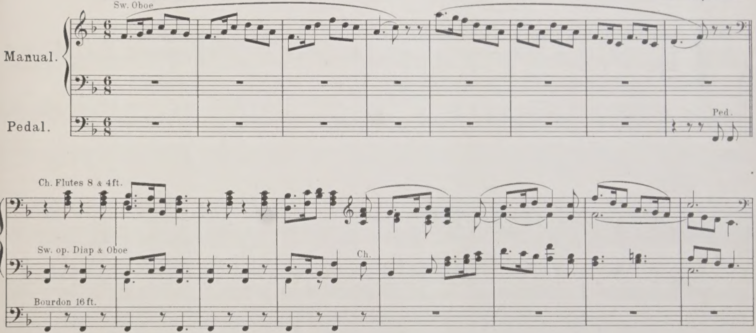
A Village Pastoral.

Programme Annotation.

The opening phrase or introduction consists of a short solo on the Oboe, in imitation of the shepherd's pipe, which leads into a characteristic movement in the key of F suggestive of rustic happiness. The second subject in D major is a chorale-like movement, evidently intended as a thanksgiving hymn, during which snatches of the shepherd's pipe-music are heard; the hymn is repeated with an obbligato for the same instrument. A return to the principal theme brings this fanciful and effective piece to a close.

Andante Pastorale.

W. H. Hopkinson.



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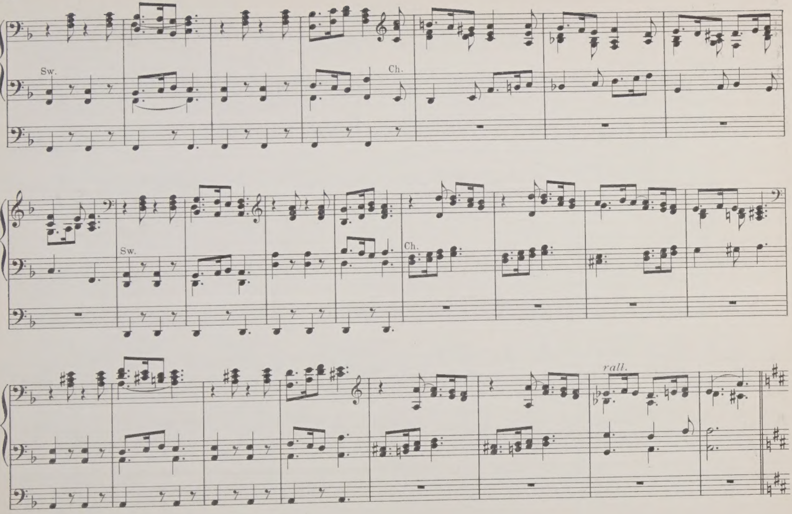
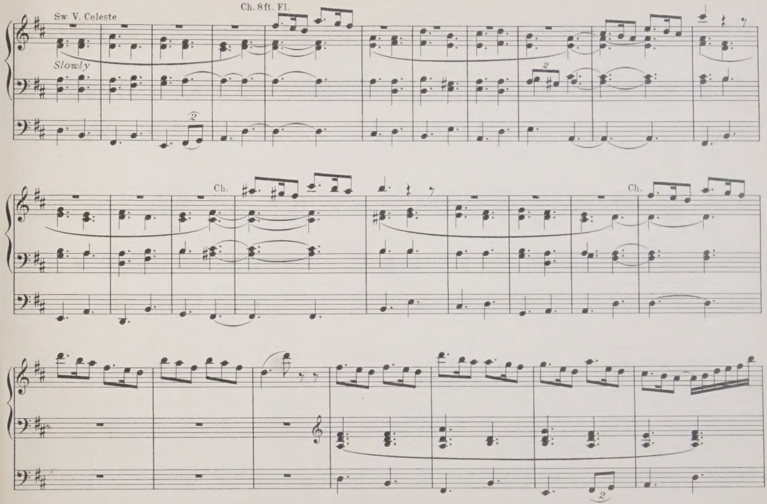
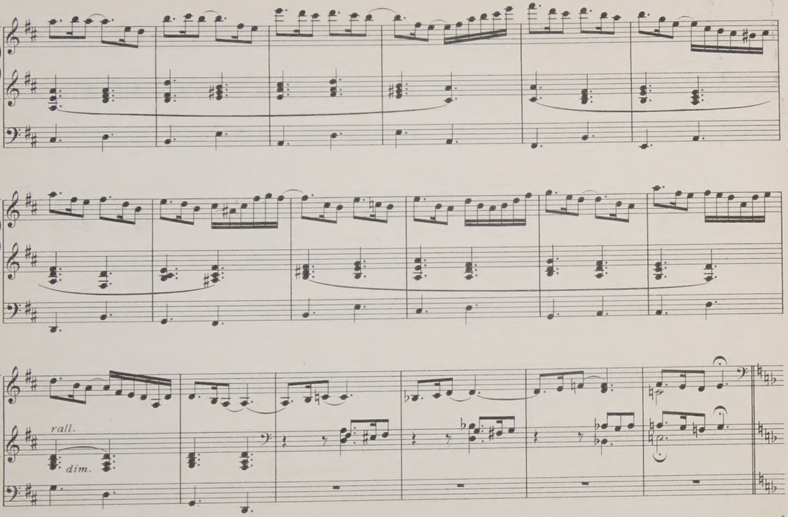
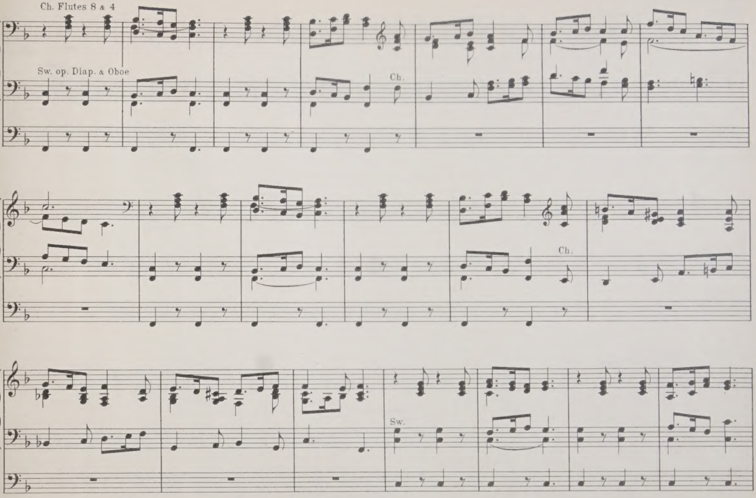
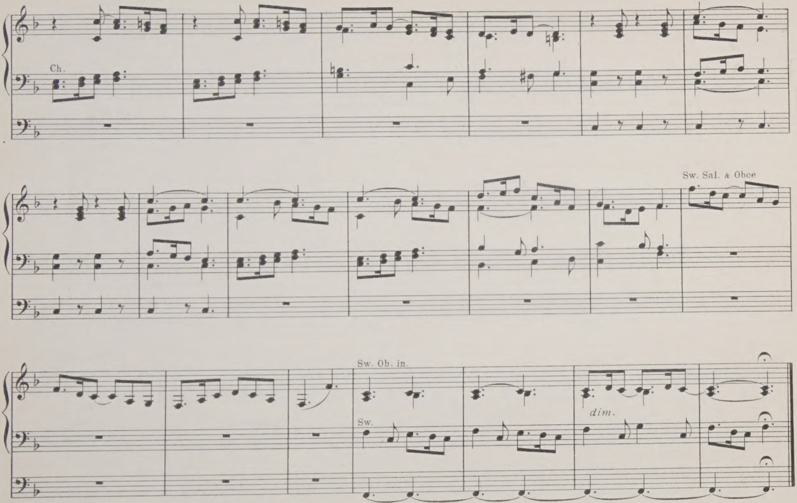

Sw.
Ch.
Sw.
Ch.
rall.


Sw. V. Celeste
Slowly
Ch. 8 ft. Fl.
2
2
Ch.
Ch.
2


rall.
dim.


Ch. Flutes 8 & 4
Sw. op. Diap. & Oboe
Ch.
Ch.
Sw.


Ch.
Sw. Sal. & Oboe
Sw. Ob. in.
Sw.
dim.

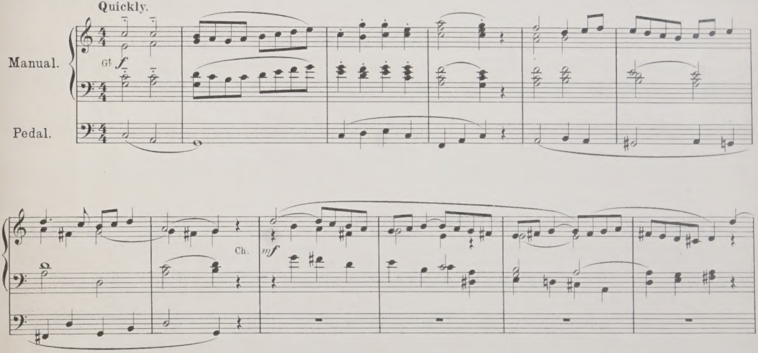
Nº 61.

Finale.

Programme Annotation.

A fine piece in excellent organ style, containing many opportunities for effective registering.

Edmondstoune Duncan.


Quickly.
Manual.
Gt
f
Pedal.
Ch.
mf

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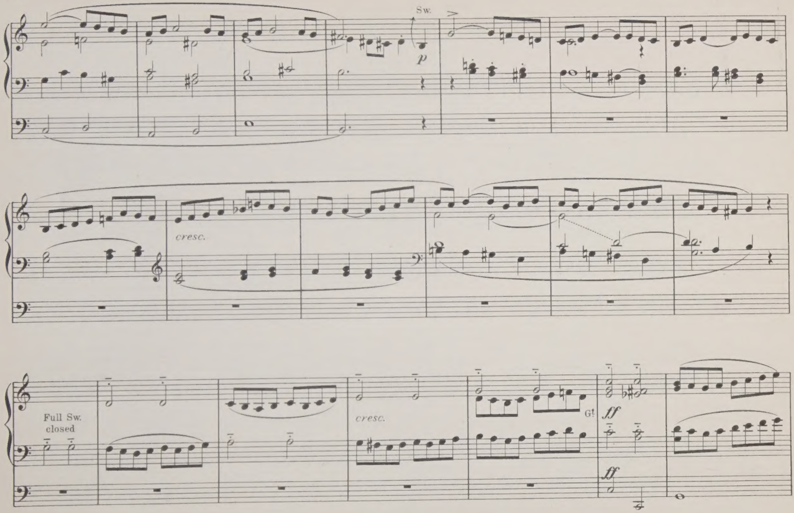
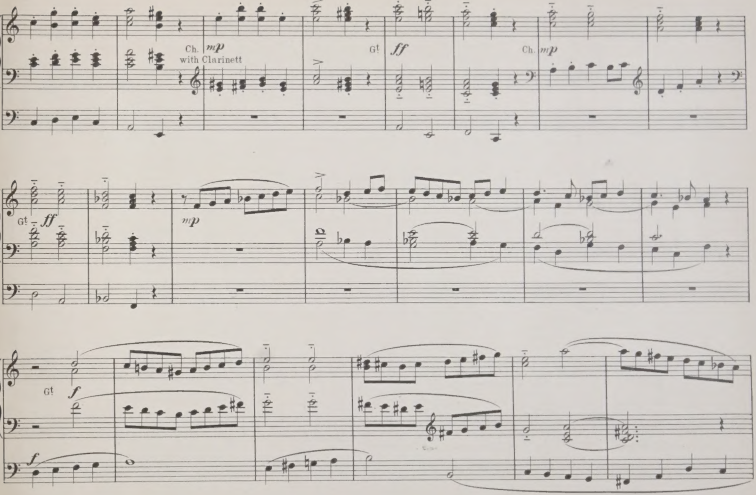
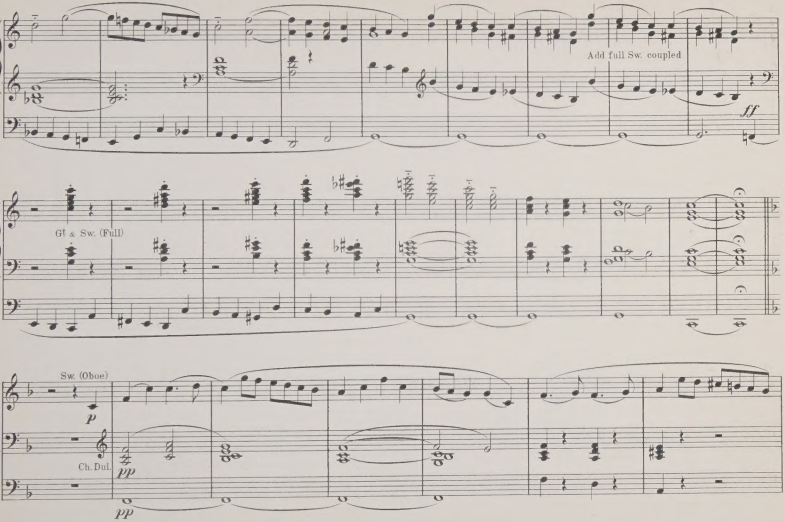
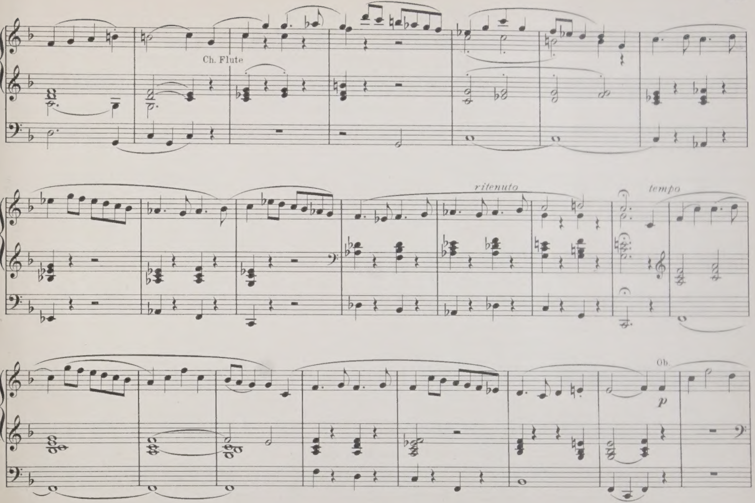
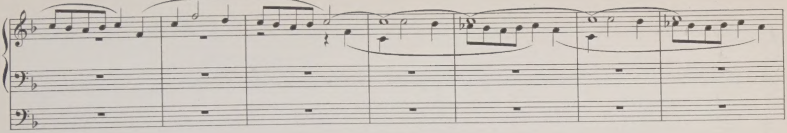
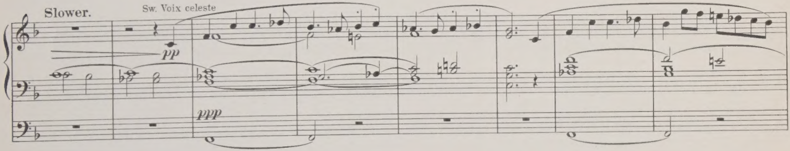

Sw.
p
cresc.
Full Sw. closed
cresc.
Gt
ff
ff

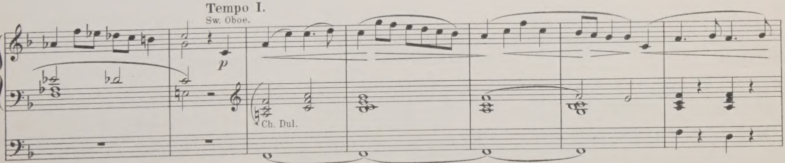

Ch. mp
with Clarinett
Gt ff
Ch. mp
Gt ff
mp
Gt f
f

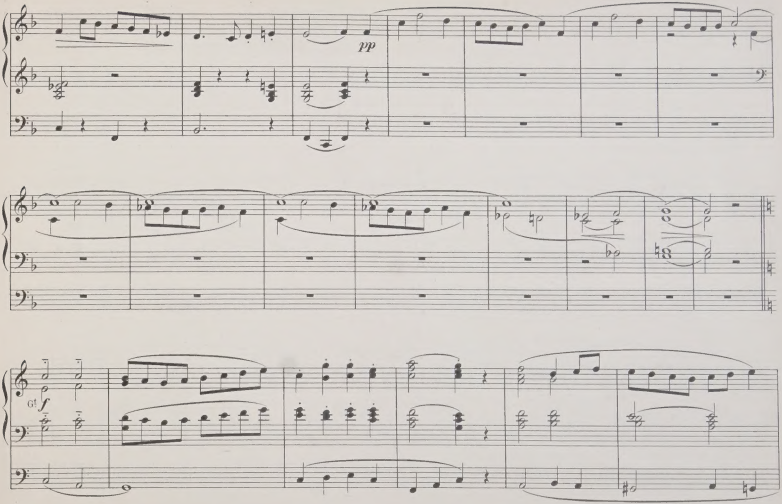

Add full Sw. coupled
ff
Gt & Sw. (Full)
Sw. (Oboe)
p
Ch. Dul.
pp
pp

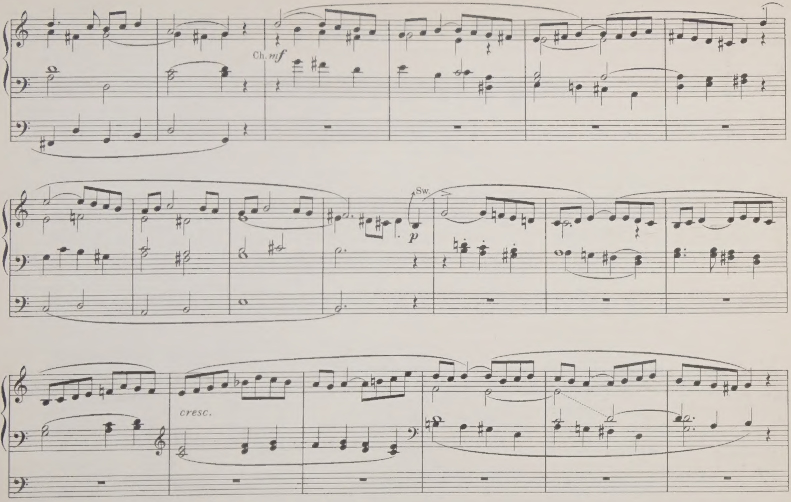

Ch. Flute
ritenuto
tempo
Ob.
p

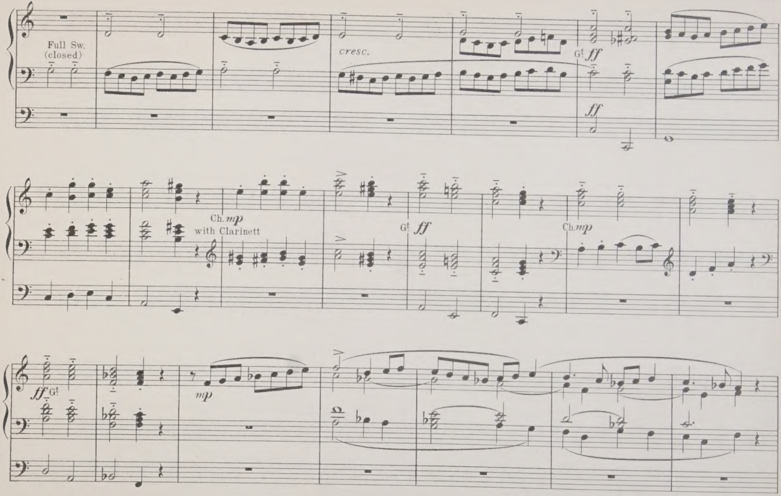


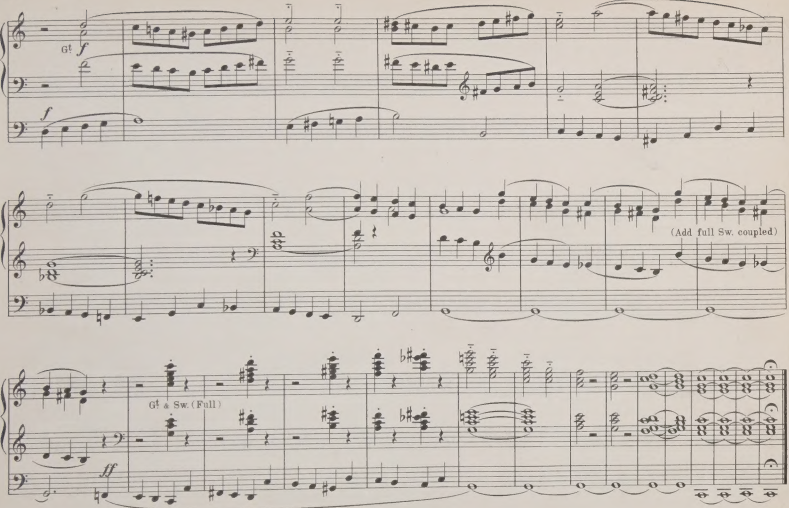

Slower.
Sw. Voix celeste
pp
ppp


Tempo I.
Sw. Oboe.
p
Ch. Dul.


pp
Gt f


Ch. *mf*
Sw.
p
cresc.


Full Sw.
(closed)
cresc.
Gt ff
ff
Ch. mp
with Clarinett
Gt ff
Ch. mp
ff Gt
mp


Gt
f
f
(Add full Sw. coupled)
ff
Gt & Sw. (Full)